

TRUSTEES  
OF THE  
MUSEUM OF FINE ARTS.

---

TWENTY-FIFTH ANNUAL REPORT,  
FOR THE YEAR ENDING DECEMBER 31, 1900.



BOSTON :  
ALFRED MUDGE & SON, PRINTERS,  
NO. 24 FRANKLIN STREET.  
1901.



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## LIST OF TRUSTEES FOR 1901.

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### *NAMED IN THE ACT OF INCORPORATION, OR ELECTED.*

CHARLES W. ELIOT.	SAMUEL D. WARREN.
WILLIAM ENDICOTT.	DENMAN W. ROSS.
CHARLES G. LORING.	JOHN C. GRAY.
CHARLES ELIOT NORTON.	CHARLES A. CUMMINGS.
EDWARD W. HOOPER.	CHARLES LOWELL.
W. P. P. LONGFELLOW.	HENRY S. HUNNEWELL.
NATHANIEL THAYER.	CHARLES S. SARGENT.
FRANCIS BARTLETT.	FRANCIS L. HIGGINSON.

### *APPOINTED BY HARVARD COLLEGE.*

WILLIAM STURGIS BIGELOW. ARTHUR ASTOR CAREY.  
ARTHUR TRACY CABOT.

### *APPOINTED BY THE BOSTON ATHENÆUM.*

J. ELLIOT CABOT. THORNTON KIRKLAND LOTHROP.  
J. RANDOLPH COOLIDGE, JR.

### *APPOINTED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.*

A. LAWRENCE ROTCH. FRANCIS BLAKE.  
HENRY S. PRITCHETT.

### *EX OFFICIIS.*

THOMAS N. HART, *Mayor of Boston.*  
SOLOMON LINCOLN, *President of the Trustees of the Public Library.*  
EDWIN P. SEAVER, *Superintendent of Public Schools.*  
FRANK A. HILL, *Secretary of the State Board of Education.*  
A. LAWRENCE LOWELL, *Trustee of the Lowell Institute.*

## OFFICERS AND COMMITTEES FOR 1901.

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SAMUEL D. WARREN, *President.*

CHARLES LOWELL, *Treasurer.*

CHARLES G. LORING, *Director.*

———, *Curator of the Print Department.*

EDWARD ROBINSON, *Curator of Classical Antiquities.*

BENJAMIN IVES GILMAN, *Curator. Secretary.*

WALTER M. CABOT, *Curator of the Japanese Department.*

EDWARD S. MORSE, *Keeper of Japanese Pottery.*

E. WARREN FOOTE, *Assistant Treasurer.*

### EXECUTIVE COMMITTEE.

SAMUEL D. WARREN.

FRANCIS BLAKE.

FRANCIS BARTLETT.

FRANCIS L. HIGGINSON.

CHARLES G. LORING.

### COMMITTEE ON THE MUSEUM.

J. ELLIOT CABOT.

WILLIAM STURGIS BIGELOW.

CHARLES G. LORING.

ARTHUR ASTOR CAREY.

W. P. P. LONGFELLOW.

CHARLES A. CUMMINGS.

EDWARD W. HOOPER.

SAMUEL D. WARREN.

### FINANCE COMMITTEE.

WILLIAM ENDICOTT.

NATHANIEL THAYER.

EDWARD W. HOOPER.

SAMUEL D. WARREN.

### COMMITTEE ON THE LIBRARY.

CHARLES ELIOT NORTON.

W. P. P. LONGFELLOW.

SAMUEL D. WARREN.

## REPORT OF THE EXECUTIVE COMMITTEE.

BOSTON, Jan. 17, 1901.

The Executive Committee presents the following report for 1900:—

The receipts of the Museum during the past year have been as follows:—

For admissions . . . . .	\$4,328 00
For sales of catalogues . . . . .	804 80
	<hr/>
	\$5,132 80

The number of visitors has been:—

Paid admissions . . . . .	17,312
On free days . . . . .	153,448
Free admissions on other days, including students and annual subscribers . . . . .	64,580
	<hr/>
Total number of admissions . . . . .	235,340

Average number of visitors:—

On Sundays . . . . .	1,773
On Saturdays . . . . .	1,178
Paying visitors on other days . . . . .	68

The expense of carrying on the Museum during the year 1900, including \$8,000 tax on land, was .	\$74,680 95
Cost of fixtures and furniture . . . . .	1,668 48
Interest account, including interest upon mortgage loan . . . . .	13,577 28
	<hr/>
	\$89,926 71

The income was:—

Income from unrestricted investments, .	\$33,944 12
Receipts at Museum . . . . .	5,132 80
Annual subscriptions and donations . .	11,900 00
Miscellaneous sources . . . . .	252 96
	<hr/>
	51,229 88
	<hr/>
Deficiency . . . . .	\$38,686 83

The large diminution of income from unrestricted investments was caused by the sale of securities made necessary to provide funds for the purchase of land for a future building site. The resulting deficit is an impressive testimony as to the poverty of the Museum in comparison with the financial requirements imposed upon it by its successful past, and a strenuous appeal not only to the trustees for their best exertions, but to the public for a continuance of the generous contributions and bequests which are essential to the future prosperity and growth of the Museum. The reasons which impelled the Trustees to incur the great responsibility involved in this purchase of land were fully set forth in the last annual report. It may now be added that the difficulties and dangers attendant upon the crowded condition of our collections continue to increase.

It will be noticed that the number of paid admissions shows a considerable diminution from the previous year. This is doubtless due, in great part, to the lack of special exhibitions. The total number of admissions shows an increase of 10,022 persons. The amount of annual subscriptions and donations is \$11,900 against \$12,502.50 — a reduction of \$602.50 — probably due to the loss of annual subscribers by death.

The Trustees again urge upon the friends of the Museum the importance of keeping up, and if possible increasing, these annual subscriptions. The Museum cannot live without them.

The following sums have been received from bequests during the year : —

From executors of will of Henry L. Pierce . . .	\$15,000
“ “ “ Robert C. Billings . . .	92,500
“ “ “ Daniel S. Ford . . .	6,000
“ “ “ Lucy Ellis . . .	9,400

During the year the Museum has met with a loss, almost irreparable, in the death of Mr. S. R. Koehler, Curator of the Print Department, who was appointed to that service in 1887, and continued until his death. His rare qualifications are well known to the Trustees, and especially to the director, whose appreciative notice will follow this report.

The Trustees hope soon to announce the appointment of a successor.

Mrs. Eliza B. Blackford was appointed in place of Miss Harriet L. Adams, who for twenty-seven years was an efficient and trusted official at the ticket office.

Miss Helen F. Petees has been placed in charge of the Photographs; Miss Jennie Brooks in charge of the Textiles.

Mr. Augustus Lowell, who has for many years been Trustee *ex officio*, as Trustee of the Lowell Institute, died in June last, and his place was taken by his successor, Mr. A. Lawrence Lowell.

The great service which Mr. Lowell rendered to the cause of education, not only by the ability shown in the management of the Institute, but in his connection with other institutions, called forth a universal expression of public appreciation at his death. His active interest in the affairs of the Museum will be long remembered by his associates of this Board.

Mr. Henry S. Pritchett was appointed by the Massachusetts Institute of Technology as one of its representatives upon this Board.

Mr. Charles S. Sargent was elected Trustee in place of William W. Greenough, deceased.

Mr. Francis L. Higginson was elected in place of Henry L. Higginson, resigned.

WILLIAM ENDICOTT,  
*Chairman.*

## REPORT OF THE COMMITTEE ON THE MUSEUM.

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Among the chief acquisitions of the year the Committee on the Museum reports : —

That from the Sylvanus A. Denio Fund, given for the purchase of modern pictures, the Trustees have bought an oil painting by J. M. W. Turner, "Quillebœuf" — "The Mouth of the Seine." Painted at about the same period as the "Slave Ship" it has been little known to the public, as after exhibition at the Academy in 1833 it passed into private hands in Liverpool, where it remained until shortly before its purchase by the Museum.

A special commission was given to Mr. Joseph Lindon Smith to copy in Constantinople the famous painted sarcophagus found at Sidon — the most notable example that has survived of the use of color on Greek sculpture — the work dating probably from the third century B. C. The expense has been defrayed from the income of the fund left by Mrs. James. The copies in oil of the two sides of the sarcophagus, mounted in a framework moulded after the original marble, will soon be placed on exhibition. So skilfully was the work executed that Mr. Smith was decorated by the Sultan with the order of the Medjiddie.

Photographs of paintings by Rembrandt, exhibited on the occasion of the coronation of Queen Wilhelmina, forty in number, were bought. The pictures were drawn mostly from private collections and are in general little known. With the photographs acquired through the bequest of Mr. Edward Wheelwright, and the etchings and engravings in the Print Department, the Museum has now a very full collection of reproductions of the works of the great painter.

The Museum has received by the bequest of Mr. Edmund Dwight two of the most admirable paintings of the late William Morris Hunt, "The Hurdy-gurdy Boy" and "Girl with a Kitten"; also a landscape by Washington Allston.

Mr. William P. Babcock, an artist long resident in Barbizon, left to the Museum four of his own paintings; some two thousand

photographs ; and his entire collection of engravings, seven thousand seven hundred and thirty-three in number, including about fifteen hundred of Daumier's caricatures ; one thousand eighty-eight Japanese prints ; seventy-four original drawings by Bonvin, Barye, Michel, etc. ; one hundred and twenty volumes and a number of galvano-plastic reproductions.

Mr. Edward A. Grozier made a New Year's gift of Vedder's "Lazarus," representing the moment of his restoration to life.

From Mr. and Mrs. Edward Wheelwright the Museum has received a valuable gift of two hundred and seventy-three photographs of paintings by Rembrandt, and two hundred and ninety-five prints after his work, together with twenty-seven volumes and pamphlets. The collection is enriched by Mr. Wheelwright's notes.

Mr. Edward P. Warren has given the Head of an Egyptian King, in hard limestone, and a figure of an Egyptian woman carved in wood.

Mr. Denman W. Ross has continued, as for some years previously, his invaluable contributions of ironwork, pottery, and especially of textiles.

From Mr. Quincy A. Shaw has been received an altar piece from a monastery near Venice, — a "Pietà" in carved wood, above a painted panel, the "Ascension," the Apostles kneeling, and in side panels, eight figures of saints. The whole in a carved Gothic frame.

Also an oil painting for an altar, by Palma Giovane, "The Annunciation."

To the Print Department, by many contributors, especially Dr. S. A. Green and Mr. S. R. Koehler, a number of prints and volumes, among them many relating to Dante.

The report of the Curator of Classical Antiquities gives in detail the acquisitions of his department. The committee would mention here the interesting gifts from Mrs. Samuel Torrey Morse of a Greek kylix, signed by Doris ; a vase of terra sigillata ; and a terra-cotta of Aphrodite rising from the sea.

In the Appendix will be found full lists of gifts and purchases in the several departments.

The only special exhibition in the galleries was that of water colors, by the Japanese artists, Hiroshi Yoshida and Hachiro Nakagawa, in which the picturesque motives of Japanese life and



scenery were treated by Occidental methods engrafted on Oriental. The success of the exhibition, as attested by the number of sales, was unprecedented.

In the Print Department Mr. Koehler arranged a series of prints by artists of the XVth to the XIXth century, two hundred and fifty-seven in number, illustrating the "Madonna in Engraving."

To our loan collection Mr. Frank Gair Macomber contributed a number of pieces of sculpture, French and Italian, including two memorable works by Rodin, — "Sorrow," a touching little figure in marble, chiselled by the artist's own hand, which afterwards was introduced by him in the gates illustrating the Inferno; by the same hand a bronze cast by the "*cire perdue*" process, — "Spring-time," exhibited in marble, at the Salon of 1897, as "L'Amour et Psyche." Also a bust of himself by Nicola Pisano.

We are indebted also to Mrs. Daniel Merriman and Mr. William R. Wilson for the loan of valuable paintings; and to Mr. Francis Bartlett for seventeen paintings of great interest, among them the noted "Cooper's Shop," by Daubigny.

A room has been assigned to the Department of Photographs and an experienced keeper put in charge.

The second award of the Paige Travelling Scholarship was given to Miss Lucy A. Flannigan, of Middletown, Conn.

The usefulness of the Museum from an educational point of view is perhaps inadequately appreciated by the general public. Classes under the instruction of teachers from Harvard, the Institute of Technology, Radcliffe, Wellesley, and from about twenty public and private schools, are in frequent attendance. The pupils of the Normal Art School, the Lowell School of Design, and the various drawing schools have free admission.

The Committee announces with pleasure that the long promised catalogue of Japanese pottery, by Mr. Edward S. Morse, keeper, the work of twenty years' scientific study, will be issued in a few days. It is not merely an exhaustive catalogue of all known potters and their marks, it is a description of various ovens and their products, touching on the various uses to which pottery is put, the customs associated with its use, and explaining the designs with which it is decorated. Sixty-eight plates of extreme beauty illustrate the text.

A brief account of the services of the late Sylvester R. Koehler is given elsewhere. The Committee would here pay its tribute of



respect to his varied accomplishments, his profound knowledge of every detail of the work connected with his chosen field of labor, and to the unfailing courtesy he showed in the conduct of his department.

For the Committee.

J. ELLIOT CABOT,

*Chairman.*

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SYLVESTER R. KOEHLER.

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CURATOR OF THE PRINT DEPARTMENT, DIED SEPTEMBER 15, 1900.

When, in 1888, the Trustees of the Museum found themselves under the necessity of appointing a Curator of the Department of Prints, there was one expert to whom they turned without hesitation, Mr. Sylvester R. Koehler.

Born in Leipsic in 1837, he came to America at the age of twelve years. Son of an artist, grandson of a musician, he was destined by inheritance to an artistic career. Its bent was determined by his moving to Boston in 1868 and entering the establishment of L. Prang & Co. as technical manager. This position, after ten years, was given up, that he might devote himself exclusively to his art studies. With Charles C. Perkins and William C. Prime as associate editors, he launched the *Art Review*, the most dignified and scholarly periodical devoted to art that has been published in the United States. It was aimed, to quote the preface, "to dwell upon the larger, more robust, more serious features of modern art," but it was in advance of its time, — the circle to which it appealed was small, and when after two years its publication ceased, its projector modestly claimed that it had "quickened somewhat the forces at work in the healthy development of art in the United States."

Contributions without number flowed from his pen to magazines and journals in America, to the *Zeitschrift für bildende Kunst* and other periodicals in Germany, and to a few of the London publications.

For a while he held the appointment of Curator of the Section of Graphic Arts in the United States National Museum at Washington.

His appointment as Curator at the Museum in Boston gave him the position for which his previous career had fitted him. To the years passed in the Prang establishment he owed a mastery of every detail of the technical processes used in the Graphic Arts. This technical knowledge was supplemented by an artistic temperament, which showed itself also in his fondness for music, in his love of verse, and his skill, though a moderate one, with the pencil. Years of study, too, had given him an intimate acquaintance with the history of his art, and confirmed his judgment. He was an admirable critic of work, both creative and technical. These were rare qualifications for the post offered. In it he not only became the ultimate authority in the land of his adoption, but his knowledge and judgment were held in great esteem in the art centres of Europe.

A man of strong individuality, of critical mind, interested in all problems of life and religion, a bold thinker on questions of social reform, a sharp critic of public abuses, bitterly conscious of the injustices of the world as compared with the ideal life he pictured in verse, he was a radical in his views of bettering human institutions. Yet he was a sympathetic friend, sociable, of quaint humor, and in the conduct of his department distinguished for unflinching, unwearied courtesy to all seekers for information.

At the Museum his career was one of ceaseless activity. Numerous exhibitions were held, the catalogues of which offered the opportunity to impart his knowledge in the introductions and in the copious notes, descriptive, explanatory, and critical, of the etched work of Rembrandt, of Albert Dürer, of Blake, Méryon, Seymour-Haden, the Cheneys, and on various other occasions. Notable among these was that for an exhibition in 1892, "Illustrating the Technical Methods of the Reproductive Arts from the XV Century," "with special reference to the photo-mechanical processes," for which there was a steady demand from museums and collectors in Europe long after the edition was exhausted.

His most important work, "Etching," a sumptuous volume with thirty plates by old and modern etchers, and numerous reproductions, was published in New York in 1885, before his appointment at the Museum.

In 1893 he delivered a course of nine lectures before the Lowell Institute, subsequently repeated in Washington, on "Old and

Modern Methods of Engraving." At other times he lectured before the Art Club, the Society of Arts, and on various occasions to private classes.

In 1892 Harvard conferred the honorary degree of A. M.

The recent transfer to Harvard of the collections deposited with the Museum, and the sudden acquisition by purchase and bequest of great numbers of prints a year or two before his death, was a source of anxiety to him in his feeble health. The end came suddenly, unexpectedly, but painlessly, following within a year that of his wife. For his reputation one can but regret that his untimely death prevented the completion of a "History of the Art of Color-printing," for which he had accumulated a large amount of material, — a difficult task, for which no one was so well fitted as he to sift the facts and refute prevalent errors.

The large and valuable library which he had accumulated he gave, with many prints, to the Museum.

CHAS. G. LORING.

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His more important contributions to the history and practice of his art and on kindred themes were, in 1872, *The Battle of the Madonnas* (the Holbeins), read before the Boston Art Club, Jan. 6; 1873, before the same Club, *Biographical Memoir of Joseph Andrews*; 1875, translation of Professor Joseph Langl's *Modern Art Education*, with notes; 1876, translation of Von Besold's *Theory of Color*; 1879, *Architecture, Sculpture, and the Industrial Arts among the Nations of Antiquity*, a series of illustrations, etc., under the supervision of Sylvester R. Koehler. L. Prang & Co., Boston. 1880, translation of *A Treatise on Etching* by Maxime Lalanne, with an introductory chapter and notes by S. R. K.; 1880-81, he edited *The American Art Review*, with the assistance of Charles C. Perkins and William C. Prime; 1883, in the series, *Illustrated Handbooks of Art History*, London, the article on "Painting in America"; 1883-5, he carried on a lengthened controversy with Seymour Haden in the *Daily Mail*; 1885, "*Etching*," an outline of its technical processes and its history, with some remarks on collections and collecting, illustrated by 30 plates by old and modern etchers, and numerous reproductions. New York. 1886, *American Etchings*, a collection of twenty original etchings by Moran, Parrish, Ferris, Smillie and others, with descriptive text and biographical matter by S. R. Koehler. Catalogues of Exhibitions: 1887, of the *Etched Work of Rembrandt and of Artists of his Circle* (471 numbers); he wrote the preface on his art and a full description and discussion of the prints; 1888, of the *Exhibition of the Section of Graphic Arts at*

*the Exposition at Cincinnati*, an exhibit of the processes employed in making printable blocks and plates for pictorial purposes, published by the Smithsonian Institution; 1889, of the *Albert Dürer's Engravings, Etchings and Dry Points*, 283 numbers, with descriptive notes at great length; 1891, of the *Books, Water Colors, Engravings, etc., of William Blake*, with full notes. 1891, catalogue of the *Engraved and Lithographed Work of John Cheney and Seth Wells Cheney*, compiled by S. R. Kochler, Boston. 1892, an article on White Line Engraving and Relief Printing, published by the Smithsonian Institution; *The Photo-mechanical Processes* in the *Technology Quarterly*, Vol. V, No. 3; catalogue of an exhibition *Illustrating the Technical Methods of the Reproductive Arts, from the XV Century to the present time, with special reference to the photo-mechanical processes*, 734 numbers. In connection with this Exhibition he delivered two lectures before the Society of Arts; 1893, he delivered nine lectures before the Lowell Institute on Old and Modern Methods of Engraving, illustrated by lantern slides. 1893, catalogue of the *Works of John Cheney and Seth Wells Cheney*; 1894, of the *Works of Adolph Menzel*; 1869, of the *Etchings, Dry Points and Mezzotints of Francis Scymour Haden*, 561 numbers, and of numerous other exhibitions held from time to time at the Museum, of new accessions, miscellaneous collections, etc. 1897, for the Grolier Club, New York, he wrote the *Catalogue of the Engravings, Dry Points and Etchings of Albert Dürer*, a work that received high praise in Germany.

Among his contributions to the *Zeitschrift* were papers on Juengling and modern wood engraving, on the invention of etching, Rembraudt's Christus predigend, Georg Hess, Franz Xavier Dengler. Also written by him were the American Notes for the *Magazine of Art*, London. In MSS. he left various lectures, notebooks of original verse in German and in English, campaign speeches, etc. Also two large folio volumes of clippings of minor contributions to magazines and journals.

## REPORT OF THE ASSISTANT CURATOR OF THE PRINT DEPARTMENT.

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*To the Committee on the Museum :*

GENTLEMEN :—The long absence and subsequent decease of the Curator, have been severely felt in this department. The work, however, is in good running order, and shows decided progress in the last twelve months.

### THE GENERAL COLLECTION.

The collection has grown considerably, owing to important donations. Foremost among them is the bequest of Mr. William P. Babcock, of Paris, comprising a general collection of 7.733 prints, representing most schools and countries, but more especially France and the Netherlands; and 30 books and pamphlets. Next to this comes the gift of Mr. and Mrs. Edward Wheelwright, of 295 prints after Rembrandt, with 8 books and other printed matter on that master. Aside from these two donations, the registers show 997 entries during the year. Of these 927 are gifts, 52 have been bought, the balance includes plates taken from books in the department, etc. .

The gifts include :—32 French etchings, after Millet, Dupré, Rousseau, etc., a bequest of Miss Lucy Ellis; 3 portfolios, small 4°, containing 430 lithographic portraits of French celebrities, from Dr. Samuel A. Greene; 265 drawings for book illustration, by J. Smies and other Dutch artists, with the engravings made after them by Marcus, Veelwaard, etc., from Dr. Charles E. Clark, of Lynn, Mass.; 4 French color prints, and 22 sets of illustrated postal cards, English, Russian, French, Dutch and Belgian, from Miss S. Minns; 23 posters, from Miss Florence V. Paull; and 43 numbers, comprising 14 sets of illustrated postal cards of Germany, Holland, France and Italy, reproductions of rare prints, and examples of modern work in original lithography, — mostly signed proofs,— by Greiner, are the gift of the late curator, Mr. Sylvester R. Koehler. These donations of products of modern art are espe-

cially welcome, as the deficiency of the collection in that respect is still very marked.

Mention of other gifts, mostly book plates, will be found in the list of donations in 1900, at the end of this volume.

The 52 prints purchased for the general collection, at an expense of \$354.21, include several important pieces, such as two etchings by Rembrandt, "The Return from Egypt," and "A Head of Rembrandt with other sketches," also a beautiful early impression of an etching by Stauffer-Bern, a portrait of his mother. Other acquisitions are: — a portrait of Washington Allston, engraved in mezzotint by John Sartain; 33 reproductions in color of Indian portraits, by E. A. Burbank, 21 of them artists' signed proofs; 4 original lithographs, by Andri; also reproductions of old prints and paintings, and examples of modern art. The recent acquisition of the fifth series of photo-lithographic reproductions of drawings by Rembrandt, at a cost of \$24.30, should also be mentioned here. This addition completes our set, as far as published.

#### HARVEY D. PARKER COLLECTION.

Additions to this collection have not been very large. Two reproductions of old German color prints; a chromo-lithograph after the "Magnificat" of Botticelli; various examples of modern art, among them 6 etchings by Max Klinger, "Eva und die Zukunft," and a portfolio of work by Clara von Rappard. The amount of purchases being \$42.89, paid with the proceeds of the sale of duplicates in this collection.

Eleven books were bought for the collection, at a cost of \$185.95, paid also out of the duplicates fund. Seven of these are Oeuvre catalogues, and other reference books; the other four are books of the fifteenth and sixteenth centuries, which have been bought chiefly on account of the examples of color-printing contained in them.

#### LIBRARY OF THE PRINT DEPARTMENT.

The registers of the library show a total of 2.656 numbers. Of these 1.675 are registered, catalogued, and classified on the shelves of the library. The balance is formed mainly of pamphlets and catalogues. The accessions, during the last year, numbered 181, of which 36 were gifts, 40 purchases, including subscriptions to



periodicals, and the balance, books laid aside formerly, which have been incorporated in the library during the year, pamphlets made of magazine articles, etc.. Of the gifts, the most noteworthy are :—2 volumes “The National Gallery of Pictures,” with 56 and 54 plates, with text, respectively, from Mrs. A. Staigg; 2 volumes of portraits of the Kings of France, and the Marshals of France, from Dr. Samuel A. Greene; 1 volume “Deutsche Dichtungen,” German poems with illustrative borders, from Miss A. M. Brown; 15 volumes, added by the late Curator to the Koehler collection of books, — which forms a large part of the Print Department Library, — including works on the History of Art, and of the Multiplying Arts, on individual artists, and technical books.

A list of the donors to the Print Department Library will be found among the Donations in 1900, at the end of this volume.

Of the books purchased, 14 are reference works, books on individual artists, catalogues and technical books, which are necessary for consultation in the work of the department. Fifteen are old volumes, mostly of the fifteenth and sixteenth centuries, two of them additions to the Dante collection, the other thirteen, together with the books mentioned in the Harvey D. Parker Collection, form a valuable addition to the small collection of old books on the shelves of the library, illustrating the history and development of color-printing. Aside from this, the books are highly interesting from the standpoint of typography and book illustration, and the various subjects they embrace, history, legislation, geography, astronomy, theology, medicine, etc., may be of interest to others than students of the Multiplying Arts. — These purchases amount to \$496.20, and were paid mostly out of the appropriation of \$500, which was placed in the Curator's hands for purchases during his stay in Europe.

The successful experiments in binding the books of the department, at about twenty-five cents per volume, led to the binding, in the course of the year, of 340 books, at an expense of \$124.55. — The books are now in fairly good condition, and no more binding will be necessary, except in the case of new accessions here and there.

#### MARRS COLLECTION AND MINNS COLLECTION.

These collections are still in the Print Department, and the owners both continue to add books and prints to them from time to time.

## EXHIBITIONS.

The only exhibition held during the year, was the one illustrating the "Madonna in Engraving," which was placed on the walls Jan. 11, 1900, and was to be replaced in the summer by a display of products of modern art. After being deferred till the fall or winter, this change has finally been postponed until conditions in the department shall be settled.

## VISITORS.

The number of students and other visitors to the Print Department again shows a decline from last year's attendance. The register gives a total of 143 entries, 87 being women, and 56 men. This dwindling down of visitors is easily explained by the absence, in the past year, of changes in the exhibitions, the resulting almost complete silence of the press, the lack of anything, in short, to arouse the public interest in the department. These conditions will fluctuate, but will not be materially changed, until the catalogue, which has been begun this year, shall be far enough advanced to give its full efficiency to a part, at least, of the collection.

## WORK ON THE COLLECTIONS.

The registering of the Harvey D. Parker Collection has seen good progress, and shows a total of 8,395 numbers, an advance of 4,396 numbers on last year. The Sylvester R. Koehler Collection register, shows 645 entries, against 326 last year.

The work in mounting prints is steadily progressing. The chronological arrangement of the German prints of the General and Harvey D. Parker Collection, with location catalogue and chronological catalogue for the same, which was completed last year, has been followed up this year by a similar completion of the French prints, and work has been begun on the prints of the Netherlands.

The arrangement of the remaining prints of the Harvey D. Parker Collection, and of the General Collection, which are being drawn from in this work, remains unchanged since last year. The same must be said of the Sylvester R. Koehler Collection.

The William P. Babcock Collection, received in June, has been roughly arranged alphabetically, by engravers, and awaits its turn



for registering. The prints after Rembrandt, given by Mr. and Mrs. Edward Wheelwright, have not been arranged yet.

The work on the general catalogue, comprising Location, Chronological, Designer's, Engraver's, Subject and Technical Catalogues, and planned by the late Curator, has been begun in the fall, but has suffered frequent interruptions. The great dimensions of this work make its progress necessarily slow, especially under the present unsettled conditions in the department.

The addition of a new room, in the last weeks, to the space until now occupied by the department, was necessitated by the growth of the collections. This added space eases the crowded condition of the print rooms, and is felt to be a great improvement in all respects.

I have the honor to be, Gentlemen,

Yours most respectfully,

EMIL H. RICHTER,

*Assistant Curator of the Print Department.*

## REPORT OF THE CURATOR OF CLASSICAL ANTIQUITIES.

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*To the Committee on the Museum :*

GENTLEMEN: I have the honor to submit to you the fifteenth annual report of the Department of Classical Art.

The year just closing has been an exceptionally busy one in this department, for in addition to the usual routine work of receiving, registering, mounting, and exhibiting new acquisitions, and the many other details associated with the care of the collections, we have had to meet once again the serious problem which has so often presented itself in recent years, namely, how to provide space for the exhibition of these new acquisitions in a building which is already overcrowded. Several years ago we reached the point when one department could be enlarged only at the expense of another; and our collection of Gothic casts suffered in consequence, until it was practically retired altogether, thus seriously impairing the usefulness of the Museum in a very important branch. The many additions to the collection of classical originals this year and last have made still further sacrifices necessary. Finding it impossible to exhibit our latest acquisitions in the space allotted to this department, even though we had resorted to the unsatisfactory expedient of introducing original marbles among the casts, your Committee decided to devote to Greek and Roman marbles the room hitherto used for casts of modern sculpture. The result was that the modern casts had to be crowded back among those illustrating the French and German Renaissance, and both collections suffered proportionately. The logic of the situation is obvious; all the collections of the Museum are growing, but its building is not; our galleries are overcrowded, and our store-rooms are filled to their capacity; the need of more space has therefore become an immediate and imperative necessity.

The relief afforded to the Classical Department by the addition of this extra room was most welcome, for it not only enabled us to bring together there twenty of our marbles, and to display

these much more effectively than we could before, but the space they had formerly occupied could be utilized for objects for which it was better adapted, and a more systematic arrangement of our smaller antiquities was made possible. Taking advantage of this opportunity, our collection of original antiquities has been entirely rearranged during the year. In the first or largest room, all the vases are now brought together in cases arranged chronologically, the Perkins collection and other acquisitions of recent years being placed where they belong in historical sequence. Unfortunately, some other objects still have to remain in this room, as we have no space elsewhere for such things as the reliefs and other sculptures from Assos, the two large Etruscan sarcophagi, and the sculptures from Cyprus. The glass vases also remain here, but they are not inappropriate, and have the advantage of excellent light. The second room is now devoted to gems, bronzes, and terra-cottas, the last being arranged in four new cases, which occupy the entire length of the inner wall. A case of about six hundred selected coins will also be placed here, and of these I shall speak later. The marbles are partly in the new room referred to above, partly in the Vase Room, and partly among the casts in the Corridor. This is not a satisfactory disposition of them, but it is the best that present conditions allow.

One effect of this rearrangement has been to bring out the importance that our collection as a whole has attained in the last few years, for its quality as well as size. It is extremely gratifying to know that this growth is appreciated both by our own public and by students of Greek art in all parts of America, as well as in Europe. That the policy of the Trustees in thus emphasizing the educational value of Greek art, and in aiming to secure the best available examples in its various branches, has stimulated popular interest in the subject, is abundantly proved by the steady increase from year to year in the number of classes and individuals that come here for the serious study of our collections. To give an idea of the range represented by these classes, I may say that they include students from Harvard, Radcliffe, Boston University, Wellesley, and other colleges; from the Massachusetts Institute of Technology, the State Normal Art School, the Lowell School of Design, and other schools of art; from various public and private schools in and about Boston; and there are also private classes which have been arranged especially for

the study of the Museum. During the coming year we may look for a very important advance in this direction, as an organized movement is already well under way for the formation of classes of school-teachers, who are to study our collections under properly qualified instructors, with a view to explaining them afterwards to their own pupils. It is earnestly to be hoped that this project may be successfully carried out, for it will greatly increase the usefulness of the Museum as an educational institution.

During the autumn the unhappy discovery was made that a number of our terra-cotta statuettes were either wholly or partly spurious. Although numerically these formed but a small proportion of our collection of terra-cottas, they were among the most graceful and attractive possessed by the Museum, and some of them had been popular favorites in our show-cases for over twenty years. It was perhaps for this reason that the announcement of the discovery, and of the fact that they had been withdrawn from exhibition, attracted the attention of newspapers in various parts of the country, and was reported even in the London press. As some of the accounts then published were not without exaggeration, it may be well to recapitulate the facts here, by way of record.

The specimens condemned were mainly among those in the case labelled "From Tanagra," in the recent rearrangement of the collection. In this case were only those of the fine and later Tanagra types, the archaic Tanagra figures being in another case, which contains archaic figures from various sources. In the "Tanagra" case were twenty-eight statuettes, twenty-three of which were given to the Museum in one lot, in 1879, and the other five at various times since. Of these five, one was found to be wholly modern, although an excellent imitation; two were so extensively "restored" as to be of little value in a collection which pretended to include only originals, and two were genuine. Of the other twenty-three only one was found to be wholly genuine. Consequently, out of the twenty-eight figures in the case, only three are now on exhibition.

Of the rejected figures a considerable number were, as I have since learned, largely the work of a Greek who frequented the excavations of the cemetery at Tanagra which were made in the early seventies, and there collected quantities of the fragments that had been taken out of the graves, carried them home, and pieced them together as best he might, making as many whole

figures as possible out of them. The pieces which he thus put together did not always belong to the same figure; heads were frequently supplied from others, and made to fit by filing, scraping, or cutting, or else by filling out the shoulders with clay or plaster, so that the lines should coincide; and missing parts of the body, sometimes quite extensive, were supplied in the same materials. Even when figures were fairly complete, although in fragments, he injured their value by concealing the cracks, filling them in and painting them over, so that it is now impossible to tell just how far his own work was carried, without entirely removing the outer coat of color and dirt. In regard to the heads, the removal of the modern paint from one example showed that the head itself was genuine, though composed of small fragments, but the face was so much injured as to be no longer attractive. He had therefore covered it with plaster, in which he modelled an entirely new set of features. There appear to be other instances of a like treatment, but the extent to which it was carried can be determined only by wholly removing the colors.

Having built up his figures in this manner, he gave them the appearance of being intact by applying to the whole surface a mixture of color and dirt, imitating traces of the pink, blue, and other shades which are frequently found on the genuine examples, and making these traces more or less extensive, as suited his fancy. The dirt completed the effect of genuineness, and thus his wares were sent to market. Therefore, whatever genuine fragments these figures may contain, their external appearance is wholly false; and, to answer a question which has often been asked, if we were to remove all the modern colors, the restored and misapplied heads, the plaster fillings, and the parts which do not belong together, what remained would, I fear, make but a sorry showing when placed on exhibition. The investigation was carried to this radical extent on only a few specimens. On the others the outer coating was removed sufficiently to prove that it was modern throughout, and that the figure underneath was either wholly modern, or patched together in the manner described.

The results of this examination having been reported to your Committee, I was instructed to withdraw from exhibition all the statuettes which were of doubtful authenticity. This has been done, and the case has consequently an empty and melancholy aspect at present, but the three figures which remain can be

vouched for, and it is to be hoped that their numbers may soon be increased with specimens that are equally above suspicion.

The original objects acquired during the year comprise 9 marbles ; the beautiful Tyszkiewicz bronze statuette of Aphrodite, and 5 small objects in bronze ; 42 vases, 5 Arretine moulds, 13 terra-cottas, a small but wonderful collection of Greek and Roman coins (briefly described on p. 92), and 4 miscellaneous objects. The marbles are all small, and include 2 statuettes, 6 heads (one of limestone), and 1 relief. The most important of them is No. 1, a copy — the most complete known — of a new type of Apoxyomenos, which was identified only a few years ago. The terra-cottas include 4 statuettes, 2 fragments of small altars, 2 antefixes, 2 lamps, 1 mask, and 2 moulds, — one of a mask, the other of a small altar.

The vases are the most remarkable lot we have had in any year since the collection was begun. Almost every one is a masterpiece of its kind ; and whether as illustrations of the beauty of the Greek potter's art, or for the mythologicial or archaeological interest of the designs upon them, they will greatly increase the value and reputation of our collection. Where each specimen deserves especial mention, it is impossible in a summary to give an idea of their varied interest. The most important are perhaps the two kylikes. Nos. 17 and 18, by Erginos and Aristophanes, which have additional value for their possible association with the sculptures of the Parthenon. Other artists who are represented by fine examples of their work are Nikosthenes (and Pamphaios? — No. 6), Duris (Nos. 8 and 9) and the "Master with the Twig" (12.) For mythological scenes there are the representation of the Birth of Athena (1) with which Gerhard begins his *Auserlesene Vasenbilder* ; a splendid, unpublished scene from the Battle of the Gods and Giants (14) ; the famous Aktaion krater (15) ; Athena trying the double pipes (24) ; a fragment of the Iliupersis (36) ; the Marriage of Helen and Menelaos (27) ; a unique representation of the nymph Sparta (22) ; Theseus deserting Ariadne, and Bellerophon taking leave of Proitos (25). For pure beauty of workmanship, the Apollo and a Muse (32), and the plastic vase representing the Birth of Aphrodite (37), may be singled out, but it is hard to make a distinction where so many belong in the first rank. In preparing the descriptions of the vases I have had the assistance of one of my pupils, Mr. Oliver S. Tonks ; and both of us have



been aided by notes which were received with many of the specimens.

Where not otherwise specified, all these objects were purchased with a portion of the bequest of Henry L. Pierce.

Three of the most valuable of the vases, — Nos. 9 and 37, and the Arretine vase No. 6, — were given by Mrs. Samuel Torrey Morse.

The detailed description is as follows :—

#### MARBLES.

1. STATUETTE OF AN APOXYOMENOS. Described by Dr. Paul Hartwig in the *Berliner Philologische Wochenschrift*, 1897, pp. 30, ff. This is not the type of Apoxyomenos which has been made familiar by the famous statue in the Vatican, but that illustrated by an important statue in the Gallery of the Uffizi, Florence, the arms of which have been wrongly restored, so that it now represents a youth looking down at a vase which he holds in both hands. (See L. Bloch, *Römische Mittheilungen*, 1892, pp. 81 ff., pl. III; W. Amelung, *Führer durch die Antiken in Florenz*, No. 25.) That this was not the real motive of the statue has been recognized for some years. Bloch endeavored to prove that it should be restored as pouring oil from a lekythos held in one hand to an aryballos in the other, but this solution of the problem did not find general acceptance; and more recently Furtwängler has demonstrated the probability of its being an Apoxyomenos, or youth using a strigil, on the evidence of a gem engraved with a similar figure (*Masterpieces*, p. 261, fig. 108), where the youth is represented as holding his strigil in both hands, the handle in the right, and the blade in the left. Our statuette is of importance as confirming this view, and giving the correct restoration of the statue; for while it is not intact, very little of it is missing, and the two ends of the strigil are plainly visible, in the hands, though the middle portion of it is gone.

As this statuette has already been described by Hartwig, and is soon to be published by him, with adequate illustrations, in the *Jahrbuch des Oesterreichischen archäologischen Instituts*, it is unnecessary for me to describe or discuss it further here.

Height, including plinth, M.0.715; without plinth, M.0.679. Found at Frascati. It was broken into a number of pieces, but has been put together without restorations. All the fractures fit well, and the only

losses of importance are a piece at the junction of the neck and shoulder, on the back; the middle portion of the strigil, and parts of the fingers of the left hand. The head was broken off at the base of the neck, and is intact except for slight abrasions in the hair. The tree-trunk is not placed against the right leg, as in the Florentine statue, but against the left leg.

2. STATUETTE OF A YOUNG WOMAN, of the fourth century B. C. The pose, type, and drapery are strongly suggestive of the Tanagra terra-cottas of the same period. She stands upon the left leg, with the right knee slightly bent, and the head looking downwards towards the spectator's right, the attitude being graceful and rhythmical. The left arm hangs at her side, and probably held something in the hand, which is broken off at the wrist. The right hand is carried to the front of the body, just below the breast, and catches lightly the folds of one end of her himation. Her costume consists of a thin, sleeveless chiton, himation, and shoes. The himation covers the greater part of the figure, passing under the right arm and over the left shoulder, from which falls the end just mentioned. The chiton is visible only on the left breast, where it has slipped from the shoulder to the arm, leaving the former bare, and about the feet, where it hangs in numerous small folds. The proportions of the figure are slender and maidenly, the head being notably small, as will be seen from the measurements given below. The hair is carried up from the forehead and cheeks to a knot on the crown of the head, in the style of the familiar Hygieia type. The face is oval, and the neck long but not thin. The execution is so good throughout as to leave no doubt about its being an original work of the period to which it has been assigned above, and it has all the charm of the terra-cottas with which I have compared it.

Height of the statuette alone, M.0.51. (The plinth has been imbedded in a modern base of stone, for the better support of the figure.) Extreme breadth of shoulders, M.0.122; height of head, not including the knot of hair on the top, M.0.07; length of face, M.0.049. The head has been broken off and replaced, with slight restorations in the neck. The only parts missing are the left hand and the front part of the right foot. The surface is slightly corroded, and this is especially noticeable in the head. The back of the figure is modelled, but less in detail than the front, and is rather flat in effect.

3. ARCHAIC FEMALE FACE. This is the fragment of a head which has been split in two, just in front of the ears. The forehead and nose are also badly broken. On top it ends at about the



upper line of the forehead, but the fracture here is carefully finished, and rises gradually to a slight point in the middle, showing that this is not a break but a joint, and that the upper part of the head was of another piece.

This is an original work of the second half of the sixth century B. C., and probably the product of a Doric school. The face is broad, with well-rounded jaw and wide chin. The hair, which shows only at the temples, falls in thick masses of crinkly waves. The eyes are long and almond-shaped, very slightly inclined towards the nose; and the lids, although they project but little from the eyeballs, are sharply defined, even undercut, around their outer edges. This gives the eyes the appearance of having been stuck upon the face, instead of carved with it. The mouth has the archaic smile.

It is impossible to give satisfactory measurements, owing to the loss of the forehead and nose. The following may be of service: Breadth across the cheek-bones, M.0.091; distance from inner corner of eye to bottom of nose, M.0.039; to line between the lips, M.0.051; to bottom of chin, M.0.085; length of eyes, including lids, M.0.035; width of mouth, M.0.042.

4. SMALL HEAD OF A WOMAN, of a fourth-century type. The skull is abnormally high and rounded on the top; and the hair, which grows low on the forehead, is carried back in wavy locks to a small pointed knot at the crown, being confined by a fillet which is wound four times around the head. The face is oval, and delicately modelled. This is a fragment, broken off at the base of the neck.

Total height, M.0.119; height of the head from the bottom of the chin to the top of the skull, M.0.093; length of the face, M.0.061. The top of the nose is missing, and there are slight abrasions in the hair and fillet.

5. SMALL HEAD OF ATHENA WEARING A HELMET. The helmet is of the Attic type, with a plumed crest, and is wreathed with a massive garland of leaves and flowers. The face is broad, round and youthful, but not essentially feminine in itself, though a feminine character is given to it by the hair, which protrudes from under the helmet, falling in light waves across the forehead, and long locks at the sides and back, with a love-lock in front of each ear. This is a fragment, being broken off at the base of the neck, and the figure to which it belonged was apparently in intense

action, as the head is held at a sharp side angle with the neck. The mouth has a determined expression, but otherwise the features do not express emotion, and the brow is placid. Nevertheless the technical characteristics are those of a late period, certainly not earlier than the Hellenistic, and perhaps later. The flesh is highly polished, and the pupils of the eyes are round holes drilled in the marble. The outline of the iris was not incised.

Total height, M.0.153; length of face, M.0.064; breadth across cheek-bones, M.0.055; hair to bottom of nose, M.0.038; to line between lips, M.0.046; distance between inner corners of eyes, M.0.015; between outer corners, M.0.041. The tip of the nose is broken, also the chin, and there are two small breaks in the left cheek. Otherwise the surface of the face and neck is in fresh condition. Both ends of the crest are missing, and the projecting parts of the garland and hair are considerably worn.

6. SMALL HEAD OF A BARBARIAN. Later Hellenistic or Roman period. This is the portrait of a man in middle life, with smooth face (except for thin whiskers which are lightly incised on the cheeks), and thick, straight hair, which is brushed forward from the crown to the forehead, and falls over the ears at the sides. The outline of the face is round, owing to the breadth of the jaw, but the face itself is rather thin, with prominent cheek-bones, long, narrow eyes (pupil and iris incised), moderate-sized mouth, and pointed chin. The nose is so broken that its shape cannot be determined. The ears have long lobes, and are apparently rather large, but only the lower half of each is visible. This is an excellent example of realistic portraiture, of strongly individual character, although it is modelled with great delicacy, and no tendency to exaggerate either the lines or features. It is a fragment, broken off at the junction of the neck and shoulder, where the turn at the back suggests that it was a bust, not part of a statuette.

Total height, M.0.152; height of the head, from chin to top, M.0.10; length of face, M.0.078; hair to bottom of nose, M.0.05; to line between the lips, M.0.056; breadth across cheek-bones, M.0.057; distance between inner corners of eyes, M.0.015; between outer corners, M.0.043. With the exception of the nose, the outer half of which is missing, the head is in excellent preservation.

7. HEAD OF A YOUTH, wearing a Phrygian cap. This is in high relief, almost full-front, and includes the whole of the head and neck to a line drawn perpendicularly just behind the ears. It

is now affixed to a modern background, consisting of a circular piece of serpentine. The style is late, with heavy locks of hair falling on the forehead and at the cheeks; the face is long and oval, and the eyes appear to have been of paste, inserted. At the base of the neck is a fracture, showing that the head is a fragment.

Total height, not including the modern background, M.0.155; length of face, from ends of hair, M.0.073; breadth across the cheek-bones, M.0.048; distance from hair to bottom of the nose, M.0.042; to line between lips, M.0.052; distance between inner corners of eyes, M.0.015; between outer corners, M.0.042. The outer part of the nose is restored in plaster, also a piece in the top of the cap.

8. **FRAGMENT OF A SMALL ROMAN RELIEF.** This fragment includes the lower right-hand corner of the relief, and contains the upper half of the figure of a Roman, reclining, profile to left, upon a couch. He is an old man, smooth-shaven, his face much wrinkled, but of marked strength and individuality. He is partially bald, and has short, straight hair. He wears a tunic and toga, the latter fringed and falling in heavy folds over his left arm to the ground. He leans upon his left elbow, and holds in his left hand a large two-handled vase or wine-cup, the bottom resting on the couch. Over this hand hangs a knotted cord, with clusters of what look like rings (three in each) fastened to it at intervals. The significance of these I am unable to explain. The right arm, which is extended in front of him, is broken off just above the elbow. At the head of the couch, and forming the right end of the relief, is a tree, with a smaller tree or vine twined about it, the two bound together by a fillet. The man's head is in high relief, and modelled realistically with great detail; the rest of the composition is flatter and, with the exception of the vase, more sketchily treated.

Greatest width of the fragment, M.0.233; height, M.0.285; height of the man's head, M.0.065. There are a few slight fractures in the surface, but as a whole it is in excellent preservation.

#### OF LIMESTONE :

9. **SMALL ARCHAIC HEAD OF A YOUTH**, of early type, probably not later than 550 B. C. The face is oval, the eyes are nearly on a plane with the brow, the nose is long, straight, and heavy, the mouth has the archaic smile strongly marked, and the chin is slightly receding. The hair is not carved in detail, but forms a

solid mass, with scalloped edges along the forehead. Behind the ears it appears to be caught up in a roll. The character of the break on the right side of the neck shows that either something was carried on this shoulder, or the shoulder itself was raised. There are no corresponding indications on the left side, where the line of the neck is preserved. The neck is large and thick.

Total height of the fragment, M.0.08; height of the head alone, M.0.065; length of the face, M.0.053; width across the cheek-bones, M.0.038. Slightly injured on the right temple and jaw.

#### BRONZES.

1. STATUETTE OF APHRODITE, formerly in the Tyszkiewicz collection, and published by Froehner, *La Collection Tyszkiewicz*, pls. VI and VII; Löwy, *Monumenti antichi* of the Academy of the Lineei, I, 1892, p. 965.

With the exception of the arms, which it is said Count Tyszkiewicz would not allow to be replaced, for fear of marring or hiding the beauty of the figure, this is so well illustrated in the four views which are given in Froehner's two plates that a detailed description of it is unnecessary. The goddess is represented as nude, and standing in the typical pose of the "Venus pudica," with both hands held in front of her. She wears earrings of pendant form, each consisting of a spiral thread of gold with a pearl at the end of it.

As this type of the Venus pudica was a further development of the conception which Praxiteles embodied in his Knidian Aphrodite, — she being represented as laying aside her garment with her left hand, and holding only the right in front of her, — Froehner's opinion, that our statuette belongs nearer to the period of Pheidias than to that of Praxiteles, can hardly be accepted. Other technical characteristics, also, such as the treatment of the hair in heavy locks, the sloping shoulders, and the narrow thorax, point to a later date, and it probably belongs to the Hellenistic period. The arms were made separately, and joined to the figure just below the shoulders, the joint being apparently covered by an arm-band, for the insertion of which there is a groove or cutting in the bronze. Although they are intact, Count Tyszkiewicz was right, from his point of view, in not replacing them, for they add nothing to the beauty of the work. The hands, though carefully modelled, are

unnaturally large; and they give a disturbing sense of proportion to the whole figure, as seen from the front. Still, they are what the artist made them, and they belong to his work as a part of it. Whether for better or worse, it cannot be justly estimated without them, and for this reason they have been restored to the figure since it arrived here.

Froehner's praise of the statuette is, I think, excessive. Charming as it is, it can hardly be regarded as "the most beautiful bronze Venus yet known," though it unquestionably ranks high on the list. It is a worthy companion-piece to the beautiful Tyszkiewicz Apollo, which was acquired two years ago, and adds materially to the value and importance of our collection of bronzes.

The figure stand on a high, round base, with concave sides, which is original and belongs to it. Total height of figure and base, M.0.313; of figure alone, M.0.259. The left leg has been broken just above the ankle, but there is nothing missing, and it has been repaired without restoration. The arms have been reattached with wax.

2. SMALL STEELYARD. This could have been used only for weighing solids in very small quantities, such, for example, as drugs or other powders, as it consists of a simple bar, spatulated at one end to hold the object or substance to be weighed. The bar itself is hollow in the middle, and thus forms a sort of track along which the balance-weight slides. When in use, the steelyard is held between the thumb and forefinger by a sort of pin, which swings on a pivot fastened near the inner end of the track. When not in use, this pin may be folded down flat, and its point inserted in a hole in the balance-weight. On one side of the bar are the scale-marks, which are not drawn with great nicety, considering the small size of the scales. They seem, however, to be based upon the Aeginetic standard of weights, as they correspond approximately to 4, 8, 16, 32, 40, and 48 grains Troy, which would represent respectively  $\frac{1}{4}$ ,  $\frac{1}{2}$ , 1, 2,  $2\frac{1}{2}$ , and 3 Aeginetan obols.

Length, M.0.073. Intact.

3-6. FOUR SO-CALLED BOW-PULLERS (*Bogenspanner*). Three of these are gifts from Prof. E. S. Morse, and illustrate types which are discussed and figured in his essay entitled *The so-called Bow-pullers of Antiquity*.

No. 3 is flat, the rings are roughly rounded, and four short spines, in pairs, rise from the bar between them. There is no



decoration except an incised X in a square on the under side of the bar. Type, Morse, pl. iv, fig. 3. Length, M.0.065.

No. 4 is curved, the rings are roughly rounded, and it has three long, rather slender spines. On the front face of each ring is a rudimentary decoration in relief, possibly a phallus. Type, Morse, pl. ii, fig. 1. Length, M.0.06.

No. 5 was apparently meant to be flat, but the left ring is considerably worn on its under surface, and has therefore a curved appearance. There are three long spines, which are broad at the base. The front one is straight, and triangular in section; the other two are flat, and bent outward, away from the front, in a curve. There are rudimentary decorations in relief on the front of each ring, and also between them. Length, M.0.065.

No. 6 is an anonymous gift. It is a fine specimen of the type illustrated by Morse, pl. iii, fig. 5. The bottom has a pronounced curve; the sides of the rings are flat and wide; there are three long spines, the rear two close together; at the base of the front one, which is triangular in section, is a steer's head in high relief, and on the front of each ring is a phallus. The decorations are of rude execution. Length M.0.07.

## VASES.

NOTE. The descriptions of the starred numbers in the following list are by E. R., the others by Oliver S. Tonks.

### I. *Black-figured Style.*

1. AMPHORA, of the early black-figured style. The shape is like that of Catalogue No. 310, with handles like those of No. 311. From the Forman Collection, Sale Catalogue, No. 312. It is poorly engraved in Gerhard, *Auserlesene Vasenbilder* I, pl. 1. For corrections see below. A. THE BIRTH OF ATHENA. In the centre sits ZEUS, to right, on an elaborate throne, holding a thunderbolt in his right hand. From the head of Zeus, ATHENA (of diminutive size) leaps out to right, with neither helmet nor aegis. At the right stands ARES, to the left, armed. Behind Zeus stands APOLLO, to right, playing a kithara. He wears a chiton, and an himation. At the extreme left stands HERMES wearing a peaked cap, chlamys, and winged talaria. B. Quadriga, in full-front. In the field a flying bird. About the base are rays, black on red,

which do not reach to the foot. Above each panel is a palmette-lotos chain, the lotos having two points to the calyx. White is used for the women's flesh, and purple is employed extensively in decoration.

Height, M.O.394. The firing was uneven, and in places the glaze is red instead of black. The handles and the foot have been replaced; otherwise the vase is intact.

Gerhard has made mistakes in the following instances: On the vase itself the neck of Apollo is black instead of purple, the upper part of his chiton is white, and there is an incised zigzag border on the upper edge of his himation, under his right arm; the upper right arm of Athena is bare; the folds of the himation of Zeus on his left and right shoulder are purple; and the plume in the helmet of Ares and the border of his shield are purple. The rays at the bottom of the vase are carried to the foot in the drawing, but on the original they stop considerably above it.

2. AMPHORA, with a double interior and two spouts, one of which is on the shoulder, the other just above the foot. Form somewhat like that given in Daremberg and Saglio (*Dictionnaire*, s. v. calda, p. 821, Fig. 1026). From the Forman collection, No. 289. Later black-figured, style, with some earlier characteristics retained in the drawing. The decorations are distributed in three zones, the main one of which is just below the handles, the second on the shoulder, and the third below the main band.

A. Main band: DEPARTURE OF A WARRIOR. In the centre a warrior, armed, steps to right into a quadriga, in which stands a charioteer, wearing a long chiton. The third horse from the spectator is white. In the background, at the right of the chariot, stands an armed warrior to right. Before and behind him, respectively, stands a girl; both to left. The one in front holds a flower. At the extreme right sit a male and a female figure, upon a folding chair. A youth (wearing a breastplate), standing before them, reaches towards them a low-crested Corinthian helmet. At the extreme left is a similar group, also facing towards the centre. In front of and facing them stands a girl, holding a lion in her hands. Shoulder decoration: WARRIORS AND YOUTHS ON HORSES. In the centre a warrior has fallen to right on his knees, and rests his chin on the edge of his shield; on the right a boy gallops to left over a dying warrior, who leans on his left elbow. Two warriors approach the boy from the left, one from the right. At the left of the centre is a similar group, except that the two

warriors are in the rear. The last one has fallen on his left knee to left, and looks back at the other warrior, who approaches him.

B. Main band: THESEUS AND THE MINOTAUR. In the centre Theseus (beardless, with short hair, and wearing a short, girt chiton) moves to right, and seizes with his left hand the Minotaur (moving to right), whom he draws backwards. The Minotaur brandishes a stone above his head with his left hand. At the left, in the following order, are a woman, a youth, a bearded man, and a youth; at the right, a girl, a youth, and a bearded figure. All are turned towards the centre. The youths are nude.

Shoulder decoration: COMBAT OF WARRIORS. In the centre two warriors fight, face to face. The one on the left has a device of a white tripod on his shield; the one on the right has two red dots. Behind each is a dying warrior. At the right a boy gallops to left, followed by a warrior who looks back, and thrusts to right with his spear. The device on his shield is a white tripod. At the left of the centre is a woman (wearing a long chiton) facing to right. Next to her a boy gallops over a fallen warrior to right, followed by a warrior with spear couched.

A and B, lower band: BOYS ON HORSES, AND WARRIORS. Here is a continuous frieze around the vase, consisting of five boys on horses, alternating with five warriors. All but one of the latter face to left, while all the horses but one face to right. To the left of the spout a bird flies to right. The warrior at the right of the centre (side B) carries a Boeotian shield. The youths wear chitons, suggested by incised lines about the neck and the arms. About the neck of the vase is a palmette-lotos chain (the lotos with two points to the calyx). Red is used freely in this band. Rays, black on red, rise from the foot. Red is used extensively throughout the vase in details.

The space between the lining and the side of the vase was probably used to heat or to cool the liquid held in the inner vessel. When the liquid between the walls became warmed or cold, as the case might be, it could be withdrawn from the lower spout, while the new supply was added by the top one. Were the inner vessel used as the heater, or cooler, there would be the necessity of tipping the vase, or of ladling it out. We know from Athenaeus (III, 123a and VII, 352b, where drinks are mentioned) that it was no unusual thing for the Greeks to warm their beverages. But from Plato (*Rep.* VII, 437, 5) and Xenophon (*Mem.* I, 2, 30 and



III, 13, 3) we see that cold drinks were known as well to the Greeks. The object of this double construction, then, may equally well have been either to cool or warm its contents.

Height, M.O.358. Much broken, and considerably restored, but the restorations do not seriously affect any of the figures.

3. **MUG**, of the late black-figured style, in the form of a Negro's Head, from the top of which the lip of the mug rises. A flat handle curves from the rim to the back of the negro's head. The lip of the mug is decorated with figures. **DIONYSOS AND SATYRS**. In the centre sits the god, profile to right, upon a box-like seat which is painted in black glaze, and shows traces of a white star. He wears a chiton, painted white, and an himation of alternating black and red bands. In his left hand he holds a rhyton before him. At the right a satyr, bending forward, hastens to right. At the extreme right is a conventionalized eye. At the left of Dionysos are two more satyrs, with a similar eye between them. Both move towards the centre. Behind the figures is a grape-vine with bunches of grapes, alternating black and white; red is used in the details. The hair of the negro is represented plastically with small points, painted red. His eyes are painted black and white, with red pupils. The lips and eyebrows are painted red. There are wrinkles on the forehead, and at the outer corners of the eyes. The latter are incised, while the former are under the glaze. A band about the base, and the bottom of the vase are in the natural red of the clay. The rest of the vase is covered with a glossy, black glaze.

Height, M.O.177. The vase is much broken, but repaired with slight restorations.

## II. *Red-Figured Style.*

4. **SMALL SAUCER-SHAPED DISH**, with set-off lip and ring base, of the early severe red-figured style. Interior: In the centre Thetis (𐀔𐀠𐀓𐀠 incised in the field to left), moves to right, with torso in full-front, and head profile to left. She wears an under-girt, sleeved, Ionic chiton, without folds above the waist, and has a kerchief (*sakkos*) bound about her head. In each hand she holds before her a dolphin, which she grasps by the tail. Two other dolphins swim to right, one before her, the other behind. The rim is decorated with a checkerboard pattern, of black squares painted on a white ground. Three black circles in relief

decorate the exterior, one at the edge of the lip, another at the junction of the lip with the body, and the third around the edge of the foot or base. The space enclosed by the ring base is painted black.

The vase belongs to the Epiktetan cycle, and has some resemblance to the work of Kachrylion.

Diameter, M.O.17. Broken, but repaired with slight restorations. The glaze is good. Above the figure of Thetis, the rim has been pierced by two holes for suspension, suggesting the possibility that the vase was a dedicatory offering.

5. KYLIX, of the early severe red-figured style. From the Forman collection. Sale catalogue, No. 337, where it is illustrated. As Cecil Smith there suggests, it is possibly by Hisechylos. Compare a black-figured vase, signed by that artist, in the *Jahrbuch des archäologischen Instituts*, 1886, pl. 12, where appear features of style closely resembling those of our vase; also a black-figured vase in the Fitzwilliam Museum. Catalogue No. 60, signed by Hisechylos. The form is like that of our Catalogue No. 401, and that of the vase cited from the Fitzwilliam Museum.

Interior. YOUTH EXAMINING AN ARROW. Upon an exergue, within a circle left unglazed, strides to right a long-haired youth, wearing a wreath, and a chiton girt about his waist. He squints along an arrow which he holds by the shaft with his right hand, while he tests the point with his left. An ornamental quiver hangs at his left side. In the exergue is the word *καλός*. There are no other decorations. The vase is covered with a black glaze. The drawing is of exquisite fineness.

Height M.O.08; diameter, M.O.174. The vase is intact.

6. LARGE KANTHAROS, of the early severe red-figured style, signed by NIKOSTHENES. This well-known vase has been published by Reisch (*Römische Mittheilungen*, 1890, pp. 322-331). It is briefly cited by Hartwig (*Jahrbuch*, 1892, p. 160), by P. J. Meier (*Archäologische Zeitung*, 1884, p. 238), by Klein (*Meistersignaturen*, No. 76), and is engraved in the *Wiener Vorlegeblätter*, 1890-91, pl. 7. The vase is decorated with two encircling bands, above rays rising from the foot. The chief band occupies a little more than the upper half of the vase, and is divided by the handles into two scenes. A. Main band: DIONYSOS AND SATYRS. In the centre reclines DIONYSOS, represented in huge proportions, to left, leaning

with his left elbow on a cushion (folded over), and looking to right, over his left shoulder, at a satyr. He holds a rhyton in his right hand, a grape-vine in his left. He wears a kerchief or coif, which Reisch parallels with that on a vase by Xenokles and Kleisophos (*Athenische Mittheilungen*, 1889, pl. 13-14), and that of a figure on a kylix by Hischylos (*Jahrbuch des archäologischen Instituts*, I, pl. 12). I might add one shown on a vase engraved in the *Jahrbuch*, 1892, p. 172, fig. 187. But in none of these instances do the folds correspond to those on our vase. The only resemblance is that the head-dress in all cases covers the head, and is of a feminine character. All the examples cited appear to be kerchiefs wound about the head. On each side of Dionysos stands a satyr; the one at the right carrying a wine-skin, the one at the left a pointed amphora, which he seizes by the bottom with his right hand, while he rests the body of the vase on his raised left knee. Reisch makes the raised knee an attitude of dancing, and not one of support. At the extreme left hangs an empty wine-skin. Lower band: HERAKLES AND THE NEMEAN LION. HERAKLES leans forward, almost at full length, to left, and crushes the lion beneath him. At the right, behind Herakles, crouches a youth (IOLAOS?) to left. He wears a chlamys and narrow-brimmed petasos, and carries a spear. Reisch calls him a spectator, and explains his crouching position by the lack of space. The attitude, however, may be one of flight.

B. Main band: In the centre is an altar, to the right of which stands a bearded figure (possibly DIONYSOS) pouring from a kantharos, which he extends over the altar. At the left stands a woman, holding her hands under the wine as it falls. The meaning of her action is in doubt. If, as is contended (*Römische Mittheilungen*, 1890, *vide supra*), the peculiar object at her feet is such a basket as is seen in a vase shown in the *Annali*, 1865, pl. PQ, we may possibly interpret her attitude as that of scattering incense on the fire. At each side of the picture dances a female figure, both moving to right. At the extreme left is a thyrsos. This would, of course, tend to make the ceremony at least Dionysiac, if not performed by the god himself. Lower band: YOUTH STRUGGLING WITH A BULL. A nude youth leans forward to left, almost at full length, and crushes to the ground a bull (facing to right) which he grasps by the horn with his left hand. The quiver and bow that hang at the right, point, as Reisch says, rather to HERAKLES

than THESEUS. It may, then, possibly represent the contest of the hero with Acheloös. It will be remembered that, during the struggle, the river-god took, among other shapes, that of a bull. From the foot of the vase rise rays, black on red. The hair is treated as a black mass with a dotted edge. Where it is long it is represented by fine lines. The eyes are full-front, with the pupils in the centre. Surrounding the edge of the foot is the signature: ΝΙΚΟΞΘΕΝΕΞ ΕΡΟΙΕΞΕΝ.

Hartwig and Reisch, *see above*, show that, while the vase is signed by Nikosthenes, it is probably painted by Pamphaios. Thus the peculiarly conventionalized abdominal museles are almost paralleled on a kylix signed by Pamphaios, *Monumenti dell' Istituto* (XI, pl. 24), and on another vase signed by the same artist 'Εφημερίς Ἀρχαιολογική, 1890, pl. 11). For the faces of the satyrs compare those on a vase by Pamphaios (*Wiener Vorlegeblätter* D, iv).

Height, M.0.17; height including handles, M.0.23; diameter, M.0.21. The glaze varies from a green to black, and in places shows the brush-marks distinctly.

7. KYLIX, of the early severe red-figured style, probably by EUPHRONIOS. Interior: a SATYR moving to left, holding a rhyton in front of him with his right hand. The surface has been almost entirely destroyed, so that it is impossible to make much out of the picture. Exterior: A. THREE DANCING YOUTHS. In the centre a youth moves to left, turning to look back over his left shoulder, while he stretches his left arm (wrapped in his himation, or ehlamys) behind him. In his right hand he holds a stick with a curved handle. A downy beard, drawn in diluted glaze, appears on his cheek. At the right a nude youth approaches the centre, gesturing with his outstretched right hand, and holding a staff behind him with his left. At the left another youth approaches the centre, while he looks back to left over his right shoulder. By this action his body is in three-quarters view. His mantle is hung over his right biceps and he, too, holds a stick in his left hand. B. SIMILAR SCENE. In the centre a youth moves to left, playing castanets (*krotala*) which he holds with his right hand before him and his left behind him. His head is outlined on his shoulder in the manner of Euphronios. His mantle is draped over both arms and passes behind his back. At the right a nude youth follows him with dancing step, holding a flower to his nose with his right

hand. At the left another nude youth moves to left, holding a stick in his left hand, and looking back over his left shoulder, while he extends his right arm before him. All the figures wear fillets (painted red) and have the hair dotted about the face. The outline of the hair is incised; the eyes are large, in full-front, with dotted iris.

All the evidence of technique points to Euphronios as the source of this vase. Thus the head outlined against the shoulder, the draping of the mantles across the back and over the arms (with the ends in front), and the outstretched arm covered with a mantle, are favorite motives with Euphronios. Beside these characteristics, the long chins and heavy under lips, as well as the large heads, point to this artist. The figures, too, are of the heavy Euphronios type, and the ears have the shape of those drawn by him — that is to say, they have the heavy lobe. Another point that may be mentioned (I would not urge it as infallible evidence) is the fact that the castanets are without any flange on the ends; and a final feature to be noted is the manner in which the feet of the several figures overlap. This is a favorite arrangement with Euphronios. The treatment of the abdominal muscles, however, is of a peculiar character. This, as well as the drawing of the chest, apparently occurs on no other of Euphronios' works; but a similar treatment is to be found on one vase of Kachrylion.

Height, M.O.068; diameter, M.O.181. Broken, but repaired with slight restorations.

8. KYLIX, signed by DURIS. Shape like Catalogue No. 388. This vase is published by Reisch (*Römische Mittheilungen*, 1890, pp. 332 ff.), and by Hartwig (*Meisterschalen*, pl. XXI). It is a beautiful example of the style of Duris.

Interior: Within a circle, left in the color of the clay, moves a nude youth to left, preparatory to casting a diskos, which he holds behind him in his left hand. At the left of the figure is the artist's inscription, — ΔΟΡΙΞ ΕΑΡΑΦΞΕΝ, — which runs along just inside the circle.

The fact that the diskos is held in the left hand leads Reisch to believe the throw to be made with that hand. Hartwig seems to accept this view by making the movement of the right a gesture accompanying some speech. But as the attitude of holding the diskos in front with both hands is not unusual, why may we not believe that the left hand is about to pass the implement to the



right? The *halteres* that hang to the right, and the pick resting on the ground, are used by Hartwig to show the influence of Euphronios. He points out that the same disposition of these articles appears in a palaestra scene on a kylix by Euphronios (*Meisterschalen*, pl. xii). This influence, Hartwig goes on to prove, is shown also by a comparison of the exterior pictures on the two kylikes. This will appear from a description of our kylix:—

A. THREE COMBATANTS. In the centre is a bearded warrior, facing to left and wearing a broad-brimmed petasos, who has fallen upon his left knee. He is approached from the left by another warrior (a youth wearing a low-crested Attic helmet), who attacks him. From the right comes a third (wearing a petasos that hangs at his shoulder) to protect the fallen warrior.

B. THREE COMBATANTS. The scene is practically the same, except that the fallen warrior is on both knees, and strikes back to left over his shoulder at his opponent, who attacks from the left.

These two scenes find analogies in the outside pictures on the cited Euphronios vase. In the latter, however, there are four figures on one side. Apart from the minor differences, the scheme and spirit are the same in both cases. The hand of Duris is to be seen, though, in the small, round heads, the round chins, and the greater daintiness of touch. Just under the rim on the outside are to be seen, on both sides, traces of the words *χαίρεσθαι καλός*: on side A, [+AI]REΞT[RA]TOΞ KALOΞ; on side B, +[AI]REΞTRATO[Ξ] KALOΞ.\*

On the bottom of the foot are scratched the letters AY.

Height, M.0.095; diameter, M.0.24. The glaze is badly worn on the outside below the edge, and is considerably flaked within the circle on the interior. Broken and repaired.

\*9. KYLIX SIGNED BY DURIS. The interior picture represents DIONYSOS, standing profile to right, holding out a large kantharos above an altar, with a folding chair behind him. Above this, at the left, and following the line of the circle, is the artist's inscription, — AOPIS EAPAΘSEN. The exterior represents a DANCE OF SATYRS AND MAENADS, in two groups of five figures each, with the

\* It will be observed that these inscriptions are in more complete form than when Hartwig read them, owing to a subsequent cleaning of the vase.



palmettes characteristic of Duris's later style separating them at the handles. On one side, above the figures, is the kalos inscription **ΗΙΠΠΟΛΑΜΑΣ ΚΑΛΟΣ**. As this vase has been published recently by Prof. F. B. Tarbell, in the *American Journal of Archaeology*, IV, 1900, pp. 183ff., I need not describe or discuss it here; but I should like to say that I do not agree with his judgment as to the artistic merits of the decorations, which seem to me to be of a finer character than he allows them. The single figure of Dionysos on the interior, for example, he thinks "has the least possible subject-interest, and it poorly fills the circular space"; but to me it shows a greater dignity and nobility of conception than any other figure of Duris, and places him on a decidedly higher level as an artist than that to which Hartwig would consign him. The pose and action of the figure are as simple as possible, but this simplicity is evidently the result of intention, not of perfunctory or ill-considered work. The lines with which it is composed are drawn with a strong, steady, yet delicate hand, and each one has its value. The same qualities characterize the drawing of the exterior, although the subject itself is somewhat commonplace; and the brilliant preservation of the greater part of the surface affords an exceptionally good opportunity for studying the technique of Duris as a draughtsman, even in his finer details. The vase has been thoroughly cleaned since Tarbell's essay was written, and to this may be due the fact that these qualities are more striking on the original than might appear from the illustrations accompanying his essay.

Gift of Mrs. Samuel Torrey Morse.

Diameter, M.0.31; height, M.0.12. Found at Orvieto, 1886, in the ancient cemetery on the northwest side of the hill. When discovered, it was in fragments, and there are marks of clamps, showing that it had been broken and repaired in antiquity. It passed at once into the possession of Dr. Thomas Wilson, of Washington, who was assisting in the excavations, and it was retained by him until 1899. Since its arrival here it has been taken apart, cleaned, and put together again. Three small pieces are missing, none of which affect the decorations seriously. Prof. Tarbell has noted that one of these, including a bit of the rim, was lost in antiquity, and replaced then by a fragment from another kylix, with an entirely different design upon it.

10. **LEKYTHOS**, of the severe red-figured style, suggestive of **DURIS**. Shape much like that of Catalogue No. 445. Subject, **A WOMAN ARRANGING HER HAIR**. On the front of the vase stands a woman, wearing a long-sleeved chiton and an himation, which is

draped under her right arm and over her left shoulder. She faces to left, and looks into a mirror (which is a lenticular disk with a long handle, and is seen in profile) held in her left hand, while she raises her right to her forehead to arrange her hair. She wears a kerchief (*sakkos*) upon her head, a bracelet painted red on her right arm, and an earring. Behind her hangs an alabastron by a cord, the latter painted red. In front of her, at her feet, stands a vase, of the "plemochoë" type, with a high foot and a cover. The ground-line upon which the woman stands is a band of separate, interlocking meanders in pairs, alternating with a dotted cross in a square. At the junction of the neck and shoulder is a tongue pattern.

The drawing is that of a sure but, at times, hasty hand, as is shown by the fact that some of the lines run over into the glaze. The toes also of the right foot are but a series of hasty lines. The touch, however, throughout the figure is dainty and, as noted above, suggests Duris. The round chin, pursed lips, and rather pointed nose are traits of that artist. The eye is in full-front, but with the iris, which is a black dot, moved towards the inner corner. The hair and the folds of the chiton, are drawn with diluted glaze. In the latter instance it has almost disappeared. With the exception of the decorations described, and the top of the mouth and the base, the entire vase, including the shoulder, is covered with black glaze.

Height, M.0.35. The glaze is good, but in places the surface is chipped. The vase is intact.

11. LEKYTHOS, of the severe red-figured style. Shape much like that of Catalogue No. 445, but with a shorter neck, and the outline of the lip straighter. On the front a winged figure, Pothos, floats to right playing upon a double flute. (See *Hamilton's Vases* II, 44, for a similar representation.) Pothos is represented as a boy with long hair, and he has a mantle draped over his left shoulder, across his back, and hanging over his right elbow. Two figures closely resembling this in attitude occur, one on a kylix signed by Duris (engraved by Hartwig, *Meisterschalen* pl. xxii, and now in this Museum), the other on a kylix by the "Master with the Twig" (Hartwig, pl. lxxii). The eye of the figure on this vase is in profile, with the pupil a dotted circle. Below the figure is a band of separate, interlocking meanders; about the neck, at the junction of the shoulder, is an egg pattern.

Height, M.0.338. The vase is intact but for the foot, which has been broken off and replaced. The glaze, which is considerably chipped, varies from a black to a muddy green.

12. LARGE KYLIX BY THE "MASTER WITH THE TWIG." The shape is much like that of Catalogue No. 389, but broader. This is the vase illustrated by Hartwig in his *Meisterschalen*, pl. LXXIV, LXXV, and discussed to a certain extent in his text, pp. 674-677. Interior: MAENAD AND THREE SATYRS. So large a number of figures in the interior of a kylix is, as Hartwig notes, rather uncommon. In the centre a Maenad, moving to right, is seized from behind by a satyr, who endeavors to embrace her, while she beats him with her thyrsos, and pulls his ear with her left hand. In front of and behind them, respectively, go two smaller satyrs, both infibulated. The one in front turns and seizes the Maenad by the shoulder with his right hand. Hartwig points out the disproportionate length of this arm. The one behind raises his hands in dismay at the act of his companion who embraces the Maenad. In the field are seven of the characteristic "twigs" by which this artist is identified. Exterior: A. MEN IN CONVERSATION. There are six bearded figures, all clad in himatia which are draped under their right arms. All but the one at the extreme right carry sticks. In the background are suspended a strigil, a pair of jumping-weights (*halteres*), and two small jugs. B. Two warriors, two women, a bearded man, and a youth, conversing. In the background hang a jug and an alabastron. From under each handle spreads out on each side an elaborate palmette-scroll with buds.

This vase is one of the best examples of the style of the "Master with the Twig." Hartwig calls attention to the peculiar oval rolls of hair, and the use of heavy relief lines on the beards as well as hair, as typical of this master. We might add the piling of the folds of the himation at the neck of the youth on the extreme right of side B. In this figure the treatment of the himation is suggestive of the peculiarity of our artist in pulling that garment as a hood over the heads of his youths. Finally, the round skulls of the satyrs, and in fact of most of the figures, are characteristics of the "Master with the Twig."

Height, M.0.121; diameter, M.0.328. The vase has been much broken, but is repaired with slight restorations. Hartwig's illustrations do not show all the breaks. The glaze is good.

13. *MUG*, unsigned, but probably by *BRYGOS*. It closely resembles in form No. 222 of Furtwängler's Catalogue of the Berlin Museum. From the Forman collection; Sale Catalogue, No. 361, where it is illustrated. On the front of the mug is a charming *genre* scene. At the left a nude youth dances to right, to the music of a girl who stands at the right, facing to left, and playing a double flute (*δίαυλοι*). The youth bends his right knee, and extends his left leg in front. In each hand he holds a pair of clappers (*krotala*), which he rattles, with his left hand extended before him, and his right raised behind his head. His companion, who wears a long chiton and an himation (decorated with a stripe behind the shoulder), puffs out her cheeks with the exertion of playing. Except for a band about the base, the whole mug is covered with glaze. This is a fine glaze except near the figures, where, owing to thin application, the color is brownish and slightly blotched. The youth's hair is a black mass, the girl's is painted in diluted glaze, with the ends of the hair (which is short) represented by fine straight lines. The snub nose of the boy, his parted lips, the delicate nostrils and beady eyes of both figures, as well as the face of the girl, are strongly characteristic of *Brygos*. The attitude of the youth is also a favorite pose for his dancing figures.

Height, M.0.081; diameter of mouth, M.0.09. The cup is broken, but mended, on the lip and the bottom. The back of the youth has been slightly restored, and paluted over. The drawing, however, is complete.

14. *STAMNOS*, of the early fine red-figured style. Shape somewhat like Catalogue No. 420, but not so slender. Compare also Furtwängler's Catalogue, No. 39. In its principal picture the vase possesses much of the dignity and restraint that appear in the beautiful *Orpheus hydria* of the Museum ( Catalogue No. 432).

A. *DIONYSOS IN COMBAT WITH A FALLEN GIANT*. The scene contains four figures. In the centre *DIONYSOS* (clad in a short, girt chiton, and having an himation with ornamental border draped over his extended left arm) rushes to right, with a thyrsos in his right hand, and a grape-vine in his left, at a bearded *GIANT*, who falls to right on his left knee, and strikes at *Dionysos* with a sword which he raises over his head with his right hand. *Dionysos* wears a wreath of ivy leaves (left in the color of the clay) and his hair is done in diluted glaze as long locks. He wears also high

boots with ornamental tops. The giant wears a low-crested helmet, and holds a large, round shield on his left arm. The drawing of the shield presents a peculiarity of technique belonging to this time, in that the interior of the shield, seen in perspective, appears not as an ellipse, but converges to an angle at the bottom. Under a cuirass that has a panel of scales on the front, he wears a short chiton. The artist, in trying to show the left leg, from the knee down, turned away in perspective, has produced what looks like a deformity by drawing the foot so that the sole is visible to the spectator. From the right a MAENAD approaches the centre, about to strike the giant with a thyrsos which she has drawn back over her left shoulder with both hands. She wears a long chiton and an himation draped over her left shoulder and under her right arm (?). About her head are twined snakes. From the left another MAENAD, wearing a long chiton with a fawn-skin over it, approaches the centre, about to hurl with both hands a large rock which she carries on her right shoulder. Her chiton is ornamented with small crosses. About her head is a fillet, tied behind and having the ends hanging, which has on the front some sort of winged ornament. A somewhat similar fillet, or crown, occurs on a vase illustrated in Millingen, *Peintures de Vases grecs*, pl. 49.

B. TWO SATYRS DRAWING A THIRD IN A CHARIOT. Two satyrs, the nearer one looking back over his right shoulder, run to right with a chariot in which stands their companion, who holds the reins in his left hand, while he urges them with a goad. The two running satyrs hold their hands at their chests, grasping lines which pass over their right shoulders (and possibly the left) to support the pole of the chariot. The ends of the hair and the beards are done in diluted glaze. At the shoulder of the further satyr is an uncertain object. Around both handles, which have on each side of them a vertical half-cylinder in relief, suggestive of metal work, are elaborate palmette-scrolls. At the junction of the neck and the shoulder is a tongue pattern. About the edge of the lip is an egg pattern. Below each picture is a band of separate, interlocking meanders, interrupted at intervals by crosses in squares. For this meander see the frontispiece of our Catalogue.

Height, M.0.381; diameter, M.0.32. The vase is badly broken and some pieces are missing.

15. KRATER (*oxybaphon*), of the fine red-figured style. For the shape see Baumeister, *Denkmäler*, III, p. 1991. This well-



known vase, which came from the Castellani and Tyszkiewicz collections, is illustrated in the *Monumenti dell' Istituto*, XI, pl. XLII, 1, and is briefly described in the catalogue of the Castellani collection, No. 83. In the *Annali dell' Istituto*, 1882, pp. 290–299, E. Schwartz discusses the scene on the front of the vase, and Klein mentions the vase in his *Lieblingsinschriften*, p. 132, No. 4.

A. THE METAMORPHOSIS OF AKTAION (AKTAEON). Near the centre AKTAION (AKTAION) falls to left, with his right foot raised on an elevation of the ground (shown by a white line), while he strikes with two hunting-spears, held in his right hand, at a dog that rushes at him from the right. He wears hunting-boots, a chlamys on his left arm and shoulder, and a sword. Horns have grown from the front of his head, and his ears have become those of a stag. Two other dogs attack him from the left, one leaping at him from a rise of the ground. At the extreme right stands ARTEMIS (APTEMIE) in full-front, but with her head turned towards Aktaion, calmly watching his fate. She wears an Ionic, sleeved chiton, a chlamys, and a kerchief about her head. A quiver hangs at her shoulder, and she holds in her left hand a bow, while in her right she extends a flaming torch towards Aktaion. To the left of Aktaion a figure, representing MADNESS, moves rapidly towards him. The figure is identified by the name LYSSA (ΛΥΞΑ). The regular spelling would, of course, be with two sigmas. She wears a long-sleeved, tightly fitting jacket over a short Doric chiton, a skin girt about her waist with a girdle, and laced hunting-boots. From the top of her head rises the head of a dog. The artist seems to have done nothing unusual in personifying madness, for, in Euripides (*Her. Fur.* 823), we find Iris bidding the old men to keep up their courage when they shall see Lyssa. That this form of madness is appropriately introduced here is borne out by Xenophon (*Anab.* V, 7, 26) where, in speaking of the word, he says "just the kind that comes upon dogs." Further, since Lyssa has much the nature of a Fury, it is fitting that she should have one of the attributes of such a goddess, namely, the torch. But, as Schwartz notes, the artist has cleverly put the torch in the hand of Artemis, who is responsible for Aktaion's death. At the extreme left stands ZEUS, resting his left foot upon a rock, and leaning his left hand upon his knee. In this hand he holds a large, yellowish white thunderbolt, in the right his sceptre. Like Artemis he



calmly watches the fate of Aktaion. Schwartz thinks the appearance of this figure would suit Poseidon better than Zeus, whom the letters above it (ΔΙΟΞ) show it to be. His presence, however, he suggests is probably due to a mingling of myths, wherein the other gods as well as Artemis are interested in the death of Aktaion. In the centre of the picture grows a plant; another, smaller, grows between the feet of Lyssa. Under the edge of the krater, over Aktaion's head, is the word EVAION (EVAION). Klein (*Lieblingsinschriften*, p. 131 ff.) gives nine instances of the occurrence of this word on vases. In this list, as noted above, is our krater. Seven times "Evaion" occurs in connection with καλός, thus establishing it as a "love-name."

B. A YOUTH CONVERSING WITH TWO WOMEN. The drawing of the figures on this side, which are of the same style as those of A (Schwartz says they are more severe), is done in a hasty, sketchy manner, and seems to suggest the work of another hand, or, at least, more careless work by the same hand.

Under each picture is a meander interrupted by red-cross squares. On the under side of the lip is a band of laurel leaves, and below this an egg pattern. Around the bases of the handles are also egg patterns.

Height, M.0.378; diameter, M.0.415. The vase is much broken, but repaired with unimportant restorations. The glaze has a fine gloss, and the surface is in excellent condition. The interior is covered with glaze. On the under side of the foot are scratched the letters HE.

16. KRATER, with volute handles, of the early fine red-figured style. For the shape of the body and foot see Furtwängler's Catalogue of the Berlin Museum, No. 38. The neck and lip, however, are closer to our Catalogue No. 329.

A. APOLLO, ARTEMIS, AND LETO. In the centre, to the right of a slender Doric column, stands ARTEMIS, wearing an Ionic, sleeved chiton, and an himation that passes under her left arm and is fastened with two long pins on her right shoulder. Her figure is in full-front, with her head in profile to right, looking at Apollo. Her hands hang at her side, and she holds in her right an oinochoë, in her left the (tortoise-shell) lyre of Apollo. At the right stands APOLLO, profile to left, clad in an himation that passes under his right arm and over his left shoulder, reaching towards Artemis with his right hand a phialé, while in his left, which hangs at his side, he holds a bow. A long laurel branch with

leafy top rests against his arm like a staff. He has long curls (drawn with diluted glaze), and wears a laurel wreath on his head. Artemis wears a fillet. At the extreme left stands LETO, profile to right, holding a wreath before her in both hands. She wears an Ionic, sleeved chiton, girt twice, and ornamented with two stripes down the front and about the edge of the sleeves, an himation (this also has a striped edge) that falls in the front over each shoulder, and a veil that she has pulled up so that it covers the back of the head. She has a coronet with pointed ornaments rising from the front. Between the heads of Artemis and Apollo is a flying bird.

B. THREE WOMEN SACRIFICING AT AN ALTAR. In the centre stands a woman in full-front, with head in profile to left, holding in her right hand a phialé over an altar (with the top ending in volutes), while she grasps in her left a long sceptre which rests on the ground. Her left foot is in profile to left, her right in full-front. At each end of the picture stands a woman facing towards the centre. The one at the left holds in her right hand, which hangs at her side, an oinochoë of elaborate form, while with her left she holds before her a sprig of laurel (?). The woman at the right raises her hands to gesture. All wear Ionic, sleeved chitons, himatia, and fillets. The woman in the centre, however, wears a stephané. Side A is much better done than B. The figures stand in easy, graceful attitudes, and the faces are fine — that of Apollo being especially beautiful. All have the hanging under lip, and the soft, round chin that are so characteristic of this period.

Around the outer edge of the lip is an egg pattern; below this, occupying the upper half of the neck, is an upright palmette on side A, and a diagonal one on side B. On the top of the shoulder, and around the bases of the handles, are tongue patterns. Below the figures, on each side, runs an interlocking meander. The edges of the volute handles are decorated with an ivy pattern, and about the bottom of the vase rise rays from the foot, black on red.

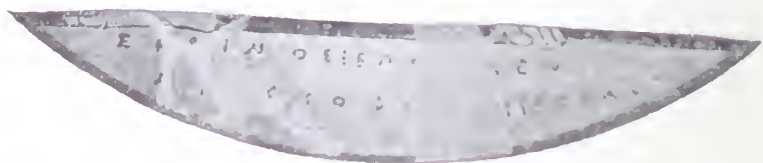
Height, M.0.517. The handle on the right of A has been broken off and replaced, and the surface is slightly chipped in several places; otherwise the vase is intact. Purple is used in the channels of the volutes.

\* 17. KYLIX SIGNED BY ERGINOS AND ARISTOPHANES. This and its unsigned companion, No. 18, which is decorated with the same subjects, and in all probability by the same hand, are the two vases described by Körte, without illustrations, in the *Archäologische Zeitung*, 1878, p. 114. His description appears to be the only basis of all other accounts of or allusions to the vases (such, for example, as Klein, *Meistersignaturen*, 2d ed., p. 185, No. 2, and Robert in Pauly-Wissowa's *Encyclopädie*), which is unfortunate, as it is incorrect in several important particulars. Aristophanes is known by only one other signed work, a kylix in the Berlin Museum; but from these three it is easy to see that he was one of the best vase-painters of his time in Athens, that he belongs to a slightly later epoch than those whose work is thought to be influenced by the art of Polygnotos, and that he seems to show the influence of another master, of freer but less stately style. His activity, as I shall try to show later, was apparently contemporary with the construction of the Parthenon, and in view of his importance, and of the importance of these rare examples of his art, I regret even more than usually that I am unable to accompany my reports with illustrations, as no description can give an adequate idea of the beauty of his drawing or the richness with which he has decorated these two vases.

The subject of the interior is the RAPE OF DEIANEIRA, by the Centaur NESSOS, and her rescue by her husband, HERAKLES. Körte's theory that the subject was the fight between Herakles and Eurytion over another Deianeira, the daughter of Dexamenos, is set aside by the inscriptions, which identify all the figures. These have probably been brought to light by a cleaning which the vase has had since Körte saw it, as they are now perfectly distinguishable. NESSOS (ΝΗΣΣΟΣ) gallops to right, all four feet off the ground. In his arms he carries Deianeira (ΔΕΙΑΝΕΙΡΑ), well lifted in the air, and is seized by the hair by Herakles (ΗΡΑΚΛΗΣ), who brandishes his club above his head, the action of his body directed towards the left, as though jerking the head of the Centaur backwards. The heads of Herakles and Deianeira are in profile, looking towards each other, and that of Nessos is almost full-front to left. Deianeira wears a Doric, sleeveless chiton,

\* Published by Gerhard, *Trinkschalen und Gefässe*, pl. 2-3, and described in Furtwängler's Catalogue, No. 2531.

with two narrow stripes down one side, three bands in her hair, and a serpentine bracelet at each wrist. Herakles is youthful and beardless, and carries his chlamys, or cloak, hung over his left arm. The technical peculiarities of the drawing will be discussed later. Below the figures, in an exergue which is formed by a straight line, are the two artists' inscriptions, painted in glaze on the red ground: —



Ἐργίνοσ ἐποίησεν — Ἀριστοφάνησ ἔγραψε. I have had these inscriptions reproduced photographically because several cracks run through them, and I wished to show their exact condition as plainly as possible. It will be evident from the illustration, I hope, that the verb ἔγραψε is written ΕΓΡΑΦΕ as on the Berlin vase by Aristophanes, and not ΕΓΡΑΦΣΕ as Körte read it. The picture is surrounded by a border, in which are interlocking meanders interrupted by checkerboard squares. There are five meanders in every section but one, which contains eight.

The exterior is decorated with the BATTLE OF THE CENTAURS AND LAPITHS. That this has nothing to do with the episode illustrated in the interior is proved by the presence of Peirithoös and Theseus, both identified by inscriptions, who were not engaged in the rescue of Deianeira: and it is evidently the famous battle of the Centaurs at the wedding of Peirithoös and Deidameia, in which Theseus took part. No women are included in the composition, which is divided into two parts by the handles and the palmettes surrounding them. Each part consists of three Centaurs and three youths, engaged in pairs. All the figures have their names attached, and the names are at present neither illegible nor senseless, as they are described by Körte. Beginning at the left, on one side we have: — 1. the Centaur SKIROS (ΞΚΙΡΟΣ) engaged with AIOLOS (ΑΙΟΛΑ[Ο]Ξ). Skiros, at the left, is rearing against his opponent, about to strike him with the upper half of a large amphora, which he grasps by the handle with his right hand, his left stretched out in front of him. Aiolos, bending forward, plunges his sword into the body of the Centaur,

between the fore legs, raising his left hand to ward off the blow of the amphora. 2. PEIRITHOÖS (ΓΕΡΙΘΟΞ) advancing to right, his body erect, seizes the Centaur HYPsipilos (ΥΨΙΓΥΛΟΞ) by the hair, stopping his attempted escape, and thrusting a spear into his back. The Centaur, who is galloping to right, seizes the left arm of Peirithoös with both hands, in a vain attempt to free his head. 3. THESEUS (ΘΗΣΕΥΞ) and the Centaur NYKTEUS (ΝΥΚΤΕΥΞ) grappling each other. Theseus, at the left, stands with his body somewhat doubled, and both arms folded around the Centaur's neck, holding his head "in chancery," and evidently squeezing the breath out of him. The Centaur, with his tail brought sharply down against his haunches, rears and kicks, grasping Theseus with both hands, one passing around his waist, the other pressed against his head.

On the other side, beginning also at the left, are:—4. The Centaur EGRETOS (ΕΓΡΕΤΟΞ) and ADMETOS, or ASMETOS as the name is inscribed (ΑΣΜΕΤΟΞ).<sup>\*</sup> Egretos sits back on his haunches, his fore feet braced on the ground, raising the upper half of a large amphora against Admetos, and stretching out his left hand to ward off the blow which Admetos, rushing forward, is delivering with a double-headed axe. The axe is wielded with both hands, well back above his head. 5. The Centaur ANTIBATES (ΑΝΤΙΒΑΤΕΞ) and EURYPYLOS (ΕΥΡΥΠΥΛΟΞ). The Centaur, rearing to right, seizes Eurypylos around the neck with his left hand, pulling the youth towards him, and about to strike with clenched fist. Eurypylos struggles to escape towards the right. He is apparently unarmed. His right hand hangs at his side, and is partly covered by one of the Centaur's fore legs, but it appears to have nothing in it. His chlamys is wound about his left leg; and he is the only one of the Lapiths who wears any drapery. 6. The Centaur MAINEUES (ΜΑΙΝΕΥΕΞ), galloping to right, brandishes a tall, metal candelabrum at the head of a youth, the last part of whose name ΑΝΤΙΟΥ... is missing. As the fragmentary letter at the end is certainly not an E, it cannot be Antitheos, unless we assume that it was spelled by mistake with an H, which is possible.† Here occurs the only serious break in the

<sup>\*</sup> This is an old Attic spelling of the name, and is found on the François vase. See Kretschmer, *Vaseninschriften*, § 132.

† The last whole letter is clearly Ο, not Φ, else a number of solutions might be suggested.



vase, a piece including the head, right shoulder and arm of the youth. This fortunately we can restore from the corresponding figure on vase No. 18, where we see that he was brandishing his sword above his head. This would also be inferred from the fact that he carries his scabbard in his left hand. He is rushing, therefore, upon the Centaur, giving blow for blow. The Centaur's left hand is stretched out to ward off the sword.

Above the pictures the vase is surrounded by an egg pattern, or "cymatium;" and below them by an interlocking meander, interrupted by checkerboard squares. There are eight meanders each in three sections, and seven in two. The palmette-scrolls around the handles are identical in design with those on the Berlin vase, even to the two acanthus leaves at the base of each. These leaves offer an interesting confirmation of Winter's theory that the later form of "handle palmettes" was associated with the familiar design of the ornaments on the tops of the gravestones of the fifth century, which consist of a palmette rising from a bed of acanthus leaves.\*

The character of the drawing, and other technical questions will be discussed in connection with the following number, where the two vases may be considered together.

\* 18. UNSIGNED KYLIX, decorated with the same subjects, in the same style of drawing, and in all probability by the same hand. In the interior are Nessos, Deianeira, and Herakles, identified by inscriptions, ΝΕΞΞΟΞ, ΔΕΙΑΝΕΙΡΑ. ΗΡΑΚΛΕΞ. The composition is practically identical with that in the interior of the signed kylix, but with enough differences of detail to show that one was a free-hand copy of the other, and not a reproduction by tracing, or any corresponding process. It would be futile to attempt to point out these differences without the aid of illustrations, and I must therefore content myself with a statement of the fact. Neither here nor in the exterior is Körte's statement true that the two kylikes are exactly alike even in details.† They do correspond as to the composition of the groups, but with enough minor differences, such as the turn of a head, the angle of a body, the pose of an arm or a leg,

\* *Jahrbuch des archäologischen Instituts*, 1892, p. 112. Curiously enough, Winter does not cite the Berlin Aristophanes vase, which so admirably illustrates his theory.

† "Beide Schalen entsprechen sich bis auf Kleinigkeiten genau." — *Archäologische Zeitung*, 1878, p. 115.



or the distance between the two antagonists, to prove what I have said. Below the group in the interior is an exergue like that of No. 17, but left perfectly plain, in the color of the clay. The picture is surrounded by a border of interlocking meanders, interrupted by checkerboard squares. There are four meanders in each section.

The groups on the exterior are arranged in the same manner as those of No. 17, though most of the figures have different names. This is true of all the Centaurs, except one with no name; and of the youths it is noteworthy that the only ones who retain the same names are the three who are best known, — Peirithoös, Theseus, and Admetos. Following the same order as in No. 17, the groups are: — 1. The Centaur EURYBATOS (ΕΥΡΥΒΑΤΟΞ) and KRETHEUS (ΚΡΕ[Ο]ΕΥΞ); 2. PEIRITHOÖS (ΠΕΡΙΘ[Ο]Ξ), and a nameless Centaur; 3. THESEUS (ΘΝΞΕΥΞ) and NEON (ΝΕΩΝ); 4. The Centaur ANTINOMOS (ΑΝΤΙΝΟΜΟΞ) and ADMETOS (ΑΞΜΕΤΟΞ); 5. The Centaur AITHON (ΑΙΘΩΝ) and POLYAINOS (ΠΟΛΥΑΙΝΟΞ); 6. The Centaur TELES (ΤΕΛΕΞ), and NESEUS (ΝΕΞΕΥΞ). Above the figures runs the egg pattern as in No. 17, and below them the interlocking meander, interrupted by checkerboard squares. The meanders are in six sections, — three with six each, and three with seven, not arranged alternately. The palmettes around the handles are like those on the signed kylix.

The drawing of both vases is, in its general characteristics, like that on the Aristophanes kylix in Berlin, except that there is no attempt to represent the ground, other than the straight line which marks the bottom of each picture. There is no trace of the severe style in any of the figures. The bodies are drawn in a free manner, with a fine feeling for muscular development, and are placed easily in either full-front, three-quarters, or profile, as suited the artist's purpose. In the interior of both vases the head of Nessos is nearly full-front; those of the other figures in profile. On the signed vase all the heads on the outside are in profile, except that of the youth Eurypylos in 5, which is three-quarters front; in the corresponding group on the other vase the Centaur's head is also three-quarters front. All the faces have wrinkles in the foreheads, and in those which are turned towards the spectator, both the iris and pupil of the eye are indicated, the former painted in brown glaze. All the youths in the exterior pictures wear wreaths,

which are painted partly in white; and this color was also used for the inscriptions, most of which are now quite faint, though legible, so far as I have given them, in a reflected light. The muscular details are drawn partly in black relief lines, partly in brown glaze, all with great delicacy. In one or two places, especially on the figures of Deianeira, I think there are indications of a preliminary colorless sketch; but if so, they show very little correction in the drawing. The hair is drawn in wavy lines of brown glaze, with heavy strokes of black over it. All the Centaurs have long, thick hair, which grows well over the forehead, and there is no suggestion of baldness on any of them. They also have incipient manes growing on their withers, a peculiarity which is apparently distinctive of the Attic school in the second half of the fifth century, since it occurs on the Parthenon metopes, the western frieze of the Theseion, and the frieze from the temple of Apollo at Phigaleia, but not on the Centaurs of the temple of Zeus at Olympia. On vases I have been unable to find it earlier than the advanced period of the fine style, that is, the latest stage before the indications of the decline begin to appear. After that it occurs in Athens, and on the earlier Apulian vases. Our two vases are apparently among the earliest which show it.\* With regard to the metopes of the Parthenon, other and more interesting resemblances to these will be discussed later.

On both vases there are numerous traces of a purplish red paint, with which the color of the terra cotta was artificially modified. These appear on the interior, exterior, and base. This color was not confined to any especial figures or parts of figures, but seems to have been applied uniformly to all portions of the surface which were not covered by the black glaze. I may here note, also, as a peculiar characteristic of the two vases, the treatment of their bases. Each is nearly flat on its under surface, with a small hole through the middle, and the surface is of the artificial red just described, except for a broad band of black glaze which forms a

\*As examples I may cite *Compte rendu de St. Pétersbourg*, 1869, Atlas, pl. iv, 15; the same, 1873, pl. iv, 1; *Monumenti dell' Instituto*, VI-VII, pls. xxxvii, xxxviii (a large amphora from Ruvo, in Naples); and *Monumenti dell' Instituto*, 1854, pl. xvi (an Apulian krater in the British Museum, *Catalogue*, IV, F 272). On the Centaur vase in Vienna (*Archäologische Zeitung*, 1883, pl. 18), which is a little earlier in style than ours, it does not occur.

circle around it, near the outer edge. The edges of this circle, and that of the base itself, are modelled in low relief.

Of the two vases the unsigned one is on the whole the better, and was probably made after the other. This may be inferred from the fact that such slight differences as there are between the corresponding figures on the two are always in its favor, and appear to be in the nature of corrections. To cite one example, the change in the pose of the Centaur's head in 5, alluded to above, is a distinct improvement over the corresponding head on the signed vase, which is in profile. The spacing of the meanders, also, especially those of the interior, is more regular in the unsigned vase, as though the artist had profited by experience, and arranged his pattern accordingly. These differences, however, do not imply any great interval of time between the two, but rather the contrary. It seems much more probable that one was made directly after the other, and while that was still under the artist's eye.

For determining the date of these vases we have, unfortunately, no evidence more satisfactory than that of the style itself. The inscriptions are of little assistance, in spite of their number and legibility. They show that the vases were made at Athens during the period of transition from the Attic to the Ionic alphabet, but as that transition seems to have been in progress during the greater part of the fifth century B. C., and to have been marked by constant lapses from the later to the older forms, rather than by a regular progression from one to the other, very little is to be argued from any one example of it. Kretschmer says that  $H = \eta$  was the last Ionic letter to become "naturalized," presumably in the sense that it excluded the old  $E = \eta$  altogether.\* Both letters are found with the same value on our two vases (e. g., *Ηρακλῆς* for *Ηρακλῆς*, *Θησεύς*, *Τελες* for *Τηλῆς*, etc.), showing that the transition was by no means complete when they were made; but inasmuch as there is one Attic vase dating as far back as the severe red-figured style, probably before the year 480, and ascribed to either Duris or Brygos, on which there are ten examples of the correct use of the Ionic  $H$  to one of the Attic  $E = \eta$ , it is evident that the Athenian vase-painters were familiar with the use of this letter long before our vases were made. Not-

\* *Vaseninschriften*, p. 104.

withstanding this fact, the Sabouroff lekythos in Berlin, which I believe to be of about the same period as ours, shows the older, Attic form throughout, though there are five instances in which it ought to be H.\* It is therefore evident that little is to be inferred from indications of this kind, and the same may be said of the other distinctively Ionic letters on the two vases, all of which are to be found on vases which are unmistakably older than these two.

As to a lower limit of date, the best example we have of an Attic vase in which the Ionic alphabet had completely superseded the Attic is undoubtedly the Meidias vase in the British Museum (E 224). If the date of that be, as is now generally assumed, about 420, then on epigraphic evidence we should be justified in dating ours some years earlier.† A comparison of the styles also proves our kylikes to be older than the Meidias vase, for the drawing on them shows none of the symptoms of the beginning of the decadence which we see on that, such as the carelessness in the drawing of the heads, the mannered drawing of the drapery, and other similar indications. The drawing on the two kylikes is free but not careless; it is vigorous in spirit, and without mannerism; and from the point of view of design the figures are combined or interlocked in a manner that recalls the best traditions of the severe style, forming as they do a continuous pattern around the sides, rather than a series of isolated spots or masses of red, as is more apt to be the case with groups on vases of the fine red-figured style. Consequently we are apparently in the brief period when the last vestige of severity in the drawing had disappeared, and the perfunctory or mannered style of the decline had not yet begun to manifest itself; and I believe I shall not be far wrong if I assign the vases to the years 440–430 B. C.‡

\* The older vase here referred to is a kylix in the British Museum, described in the *Catalogue of Vases*, Vol. III. No. E 73, with Pelens and Thetis in the interior. The Sabouroff vase is published by Furtwangler, *Sammlung Sabouroff*, I, pl. LV, and described in his *Catalogue of the Berlin vases*, No. 2471.

† See, for example, Cecil Smith, in the British Museum *Catalogue of Vases*, III. Introduction, p. 8.

‡ Were the style of the drawing a little later, the version of the Nessos story which is illustrated on the interior might be used as an argument for the date of the vases. Down to the time when the *Trachiniae* of Sophokles was produced, Herakles seems to have been represented as attacking Nessos with either his club or his sword. As Sophokles tells

This is the decade in which the Parthenon was completed, and as the subject on the outside of the two kylikes is the same as that of one series of the metopes, it would be interesting if we could trace such resemblances as would show that the painter of the vases had been inspired or influenced by the larger work.\* Such influence might reasonably be looked for at the time when the splendors of the new temple were fresh in the minds of the Athenians, and when the unparalleled richness of its sculptural decorations was in all probability exciting universal admiration; and as a matter of fact there are a few vases in existence of which the drawings are generally agreed to have been inspired by those sculptures.†

Now between the groups on our vases and certain of the metopes resemblances are to be recognized which are of such a character, and so numerous, that I cannot regard them as merely coincidental, and think them, therefore, the result of the painter's study of the metopes. Including the interior picture there are

the story (555 ff.), the fight was not at close range, but the Centaur attempted to embrace Deianeira as he was carrying her across the river Evenos; and in response to her cries Herakles shot him from the shore, using for the purpose an arrow poisoned with the blood of the Hydra. The argument would be, therefore, that were these vases made soon after the production of the drama, the painter would most probably have followed the new version, with which all Athens was familiar at the time; Herakles would have been shooting his bow instead of wielding his club, and there would have been some indication of the river. The date of the *Trachiniae* is not known, but on internal evidence it is usually assigned to the years 420-410 B. C., and consequently the vases would be assumed to be earlier. However, as the style of the drawing and the character of the inscriptions would place them in a period which is earlier by a number of years, the literary evidence adds nothing to what could be learned without it. On the various versions of the Nessos story in literature and art, and their relation to the drama of Sophokles, see Quilling's article *Nessos* in Roscher's *Lexikon der Mythologie*.

\* The possibility that the pictures on these vases were copied from the paintings by Mikon in the Theseion is excluded by the brief description of Pausanias, I, 17, 2, from which it appears that Theseus was there represented as having already slain his opponent, whereas on the vases he is grappling with him.

† For an account of these see Winter, *Die jungeren attischen Vasen*, pp. 32 ff., remembering, however, that the examples there discussed must now be assigned to a considerably earlier period than they were when his essay was written, and that they belong much nearer to the date of the construction of the Parthenon.



seven distinct groups. Those on the exterior are interlocked so as to form a continuous composition, but the action is none the less sharply divided into groups of two, a Lapith and a Centaur in each, and there is no instance in which the action of one group is carried over to the next, even in suggestion. Taking these groups in the order in which they have been described above, the figures of Nessos and Deianeira on the interior are combined in a manner which is strongly suggestive of the metope No. XXIX, in Michaelis's plate 4. The head of the Centaur is quite different, being bald on the metope, and covered with thick, bushy hair in the two pictures. Moreover, in the latter he wears no cloak, and holds both arms clasped about the woman, instead of having one raised or outstretched. But it is easy to see why the painter made these changes, as both cloak and arm would have interfered with the figure of Herakles had they been copied literally. Allowing for these differences, the resemblance between the two groups seems to me as striking as we ever find it between a vase-painting and a work of sculpture.

Group 1 of the outside, Skiros and Aiolos on the signed vase, bears a similar resemblance to metope No. XI as drawn by Carrey.\* On the metope we do not know what the Centaur held in his raised hand, and the right hand of the youth is broken off; on the vase the shield and the cloak of the youth are omitted. The reasons for the omission, however, are obvious. It would have made the composition too complicated, and would have introduced solid masses of red in undue proportion to the black, from the point of view of design. I believe this to be the reason for the omission of the cloaks of all the figures, with the exception of 5, which was noted above. But the attitudes of the Centaur and Youth are almost identical on the metope and the two vases; and the vases explain the action of the youth on the metope by showing that his right hand should be restored as grasping a sword, which he is plunging into the body of the Centaur.

In group 2, Peirithoös and his opponent are posed like the two figures on the splendid metope No. XXVII. Here again the cloak is omitted, the Centaur's body is in front of the youth's, not

\* There is a similar group at the right end of the western frieze of the Theseion. This is the only resemblance I find between the groups on our vases and those on that frieze.



behind it, and his right arm seizes the outstretched arm of the youth instead of being pressed against his own back; but the grouping is very nearly the same, and it is quite probable that the youth on the metope was delivering a thrust with his spear, as he is on the vases. Groups 3 and 4 have no analogies among the extant metopes, though they may have had among those that are lost; and about group 5 I am doubtful. The pose and action of the Centaur are very much like those of the Centaur on metope XXXI, and here there is also considerable resemblance between the heads. In both cases the Centaur is seizing the youth by the neck, and on the metope he may also have been striking with his clenched fist, but the action of the youth is not the same. On the vases he has both feet on the ground, his right arm hangs between the Centaur's fore legs, and his left hand is raised and covered by a cloak, which the youth of the metope does not wear. Probably, therefore, this is not the metope copied on the vases, but the resemblance between the Centaurs is none the less striking and noteworthy.

Finally, group 6 finds a parallel in metope XXXII. On the latter the right arm of the Centaur and both arms of the youth are broken off, but enough remains of each to show the direction in which it was held; and with the exception of the left arm of the youth they correspond in attitude with those of the two figures on the vases. Had the left arm of the youth here been held downward, as it is on the metope, it would have run directly into the palmette decoration around the handle, hence the painter carried it forward, where there was plenty of space. On the signed vase the head and right arm of the youth are missing, but they are preserved on its companion; and if I am right as to the resemblance between this group and the metope, we have on the vases important data for the restoration of the latter.

Of the seven groups on the vases, therefore, I think four may with strong probability be associated with metopes which are either extant, or known from drawings; two cannot be so associated, and one is doubtful, with the probabilities against it. In the probable examples, however, the figures on the vases are not copied exactly in all details from the metopes, but in just such a manner as might be expected were we to suppose that the vase-painter, Aristophanes, went up to the Akropolis, sketched certain of the metopes which interested him, and then combined his sketches into a composition

of his own, retaining the main lines and motives of the groups, but making such changes of detail as he thought necessary or advantageous for the effect of his design, and rendering the heads of his figures in the manner, and with the types, which he usually adopted in his work. Knowing how many of the metopes have been lost, it seems to me remarkable that among those that are left it should be possible to find so large a proportion of analogies to the groups on the vases. Whether I am right in regarding these as real analogies, and in concluding that the pictures on the vases were directly inspired by the sculptures of the Parthenon, must for the present be determined by those who have the opportunity, and the patience, to study the question on the vases themselves.

Diameter of No. 17, M.0.348; of No. 18, M.0.355. Both vases are put together from many fragments, but with slight restorations. The only pieces missing which are of consequence are those affecting the signatures on No. 17, as shown on p. 50, and that containing the head and right arm of the youth in group 6. Both vases are from a well-known collection (see Körte, Klein, etc., as cited above), but of the date and place of their discovery I have as yet obtained no information. No. 18 has at present a more brilliant lustre than its companion, but this is due simply to difference in the method of cleaning.

\*19. SMALL FRAGMENT IN THE STYLE OF ARISTOPHANES. This is from a large vase of an upright shape, not a kylix. It includes the turn of the shoulder, and is neither glazed nor polished on its inner surface. At the top is an egg-and-dart pattern, which does not extend to the right end of the fragment, and below this is the head of a woman, profile to left, drawn in the style of Aristophanes as we see it in the two vases just described. She wears a broad fillet, decorated with a fine check pattern, from which rise three points; and the lower half of the knot of hair behind is enclosed in a sphendoné, or net, only a small part of which is included in this piece. The hair is drawn in broad black lines over brown. A bit of the right shoulder is also preserved, wearing an Ionic chiton, which is drawn in very fine lines. In front of the face is one end of a wreath, suspended. Anonymous gift.

Height, M.0.08; width, M.0.05; height of the woman's head, M.0.03.

20. OINOCHOË of squat form, belonging to the later fine red-figured style. This vase is published and illustrated by Hartwig, *Strena Helbigiana*, pp. 111, ff. On the front of the vase are three

figures identified by the names written over them. In the centre sits KRAIPALE (ΚΡΑΙΠΑ[Λ]Η), profile to left, on a rock, holding a thyrsos in her left hand, and reaching a kantharos with her right towards a satyr, SIKINNOS (ΣΙΚΙΝΝΟΞ), who holds an oinochoë in his right hand, and a thyrsos in his left. Hartwig has made a mistake in placing the oinochoë in the left hand, and the thyrsos in the right. Behind KRAIPALE is a female figure, EPHYMNIA (ΕΦΥΜΝ[ΙΑ]), who approaches her from the right, with a high-stemmed cup or goblet, from which rises steam or smoke.

By associating the name Sikinnos with *σίκιννος*, a dance of the satyric drama, and by reading into the name Kraipale the meaning of the nausea that follows a debauch, Hartwig has explained this scene as a representation of the sickness attendant on a carouse. To fortify his view he adds that the cup carried by Ephymnia contains some warm drink to alleviate the nausea of Kraipale, and though the oinochoë held by the satyr to whom Kraipale turns is distinctly a wine-jug, he explains the presence of it as suggestive of homoeopathic treatment. To him Kraipale is the personification of the sickness following intoxication. Such a view, however, seems to be strained. For, granting that such meanings may be attached to the names as Hartwig assigns to them, there is to my mind nothing in the picture itself that would bear out his interpretation. Heydemann, in his *Satyr- und Bakchennamen*, has shown that in many cases the names given to Maenads may have a special significance. But when these names do occur the scene itself makes manifest their relevancy. Thus in bacchic scenes we find such names as OINANTHE, OREIAS, and PANNYCHIS. In other places, though, we find names given to Maenads which in nowise help the interpretation of the picture. For instance, on a kylix cited by Heydemann, p. 29 (see above), is a Maenad who bears the name KALYKE (καλῡξ); another kylix of the Dzialinski collection (Heydemann, p. 32) has a Maenad with the name KINYRA (wailing); and, finally, on a krater of the Naples Museum, No. 2369 (Heydemann, p. 15), is a Maenad with the name CHOIROS (pig). It is clear that these last three names that I have cited have been given to the figures by the mere caprice of the artist, with no ulterior purpose of making clearer the meaning of the picture. The last name, Choiros, surely helps in no way to explain a scene; and, to say the least, is not a very happy name to give to a companion of Dionysos, if we are to believe it sugges-

tive of the nature of the Maenad who bears it. If, then, we may believe the last group of names I have given help in no way to explain the pictures in which they occur, and if we may assume from that fact that not in every case are we to look for a meaning in the names in bacchic scenes to help out the interpretation, I think it is unnecessary in our vase to read into the pretty, little scene the unpleasant meaning Hartwig wishes to give to it. I may add that Furtwängler, Catalogue No. 4220, gives a kylix on which is a satyr who bears the name Sikinnos. Furtwängler gives no special meaning to the name, and calls the picture in which it occurs merely a bacchic scene.

Height, M.0.212. The vase is somewhat broken, but repaired. The glaze is fairly good, though thinly applied.

\*21. ΟΙΧΟΚΟΕ, of the middle period of the fine red-figured style. The form is rather squat, with a body that is almost spherical, flattened at the bottom and resting upon a ring base, practically no neck, and large trefoil mouth. The handle does not rise above the rim, but is joined to it by a broad attachment, spatulated on top. This vase is from Southern Italy, and probably an early product of the Apulian potteries, made in direct imitation of Attic ware of the middle of the fifth century B. C. The clay has a pinkish tone, instead of the warm red of Attic vases, and there are traces of the pigment with which this color was artificially deepened. These data as to its origin are of importance in connection with the principal decoration, which is, if I am not mistaken, a unique representation of a familiar subject, — HERMES, ARGOS and Io. According to Engelmann, who has made a special study of the myth of Io\*, it is only on black-figured vases, and the earliest types of the red-figured style, that Io is represented as a cow; and on these she is transformed entirely, with no traces of her human character. After this she is represented as a woman, with the horns — and very rarely with the ears — of a cow.† The

\* *De Ione dissertatio archaeologica*, Halle, 1868; Roscher's *Lexikon der Mythologie*, s. v. Io, where see especially p. 271.

† Among the terra-cottas from Tarentum which have been lent to this Museum by Lt.-Com. J. B. Murdock, U. S. N., there is an antefix with a head of Io, in relief, upon its face. In this, which dates probably about the end of the fifth century or the beginning of the fourth, she is represented with the ears, as well as the horns, of a cow. This example may be added to the vase-painting described by Overbeck, *Zeus*, p. 480, No. 19, which he says is a unique representation of her with cow's ears.

list of representations of the story of Io which is given by Overbeck, in his volume on *Zeus*, Chapter IV, § 20, bears out Engelmann's statement; but on our vase, which belongs to a developed stage of the red-figured style, she is drawn with the body, horns, and ears of a cow, and the face of a woman. For this combination I have been able to find no parallel among the representations of Io, of whatever period.

She is walking profile to right, looking straight ahead. At her side, in the foreground, walks Argos, represented simply as a bearded man, wearing a conical cap (*pilos*), a short chiton, and a chlamys, which is fastened by a clasp at his neck. He looks back and brandishes his club at Hermes, who approaches the pair from behind, about to attack Argos with a sword. Hermes is youthful and beardless; he wears a chlamys and high shoes (of which only a slight trace in white remains), and his petasos hangs at his neck. He grasps his sword firmly in his right hand, and reaches out his caduceus towards Argos with his left. The drawing of the figures is free and rather sketchy, with an economical use of lines. Some of the fine relief-lines have been strengthened by being redrawn with brown glaze. There are no accessories or ornaments in the field, and the only trace of supplementary colors now visible is that on the right shoe of Hermes, above referred to. The lines of the preliminary colorless sketch are plainly to be seen in all three figures. Above the picture is a broad band containing a laurel wreath, and below is an interlocking meander, interrupted by red-cross squares. These minor decorations are carelessly and poorly drawn. At each side the picture is framed in by a narrow line which connects the upper and lower band. On the top of the handle, where it joins the vase, is a single palmette, red on black. The rest of the exterior, and the interior of the mouth, are covered simply with black glaze, of a fairly good quality.

Height, M.0.227. Intact.

22. RIBBED KYLIX, with set-off lip, of the late fine red-figured style. Shape like Furtwängler, No. 325, but with a more slender shank to the foot. This vase is interesting in being the first discovered that represents the nymph Sparta. Interior: SPARTA (⚡[Γ]APTH, in white letters in field to right of figure) DISMOUNTING FROM A HORSE. Upon an exergue, left in the natural color of the clay, within a somewhat hastily drawn circle (also left in



the clay color), a small horse moves to left, while the nymph, resting her left hand upon his hind quarters and her right on his shoulder, slips from his back to the ground. She is practically in full-front, and her head is drooped a little towards her left shoulder. She wears a bracelet on her left wrist, and a necklace, both represented plastically, — the latter being done with small, round dots of clay. Her chiton — of the long, sleeveless variety — is girt, and the folds are represented by lines of exquisite fineness. The horse is drawn with much spirit. At the left of the picture is an altar (only partly visible) which rests upon a base, and has a top ending in a volute. Below the volute-top is a tongue pattern. Around the inside of the lip is a large ivy wreath, the leaves of which are left in the natural color of the clay, and the berries are painted with white dots. Exterior: Except for the three circles left in the color of the clay on the bottom of the foot, and another at the junction of the foot with the body, the exterior is covered with black glaze. Around the place where the foot joins the body are a number of concentric circles in relief. From these to the lower edge of the lip a broad band, made up of diagonal ribs, or reeding, surrounds the vase. The handles rise above the edge of the lip to a slight degree.

The idea of a female seated side-saddle on a horse is not an unusual one. But such figures have been generally identified as representing Seleue. Cecil Smith, in the *Journal of Hellenic Studies*, 1888, p. 7, pl. II, identifies the figure there shown as Selene. Compare also *Monumenti dell' Instituto*, II, pl. xxxi, 58; IX, pl. III; *Compte rendu*, 1860, pl. III, and *Ἐφημερίς Ἀρχαιολογική*, 1893, p. 218.

Height, M.0.096; diameter, M.0.17. The vase is much broken, and, in places, restored. The glaze is shiny black.

23. SMALL AMPHORA of the developed fine red-figured style. The mouth and neck are like those of a lekythos, with two thin, vertical handles attached to the latter; the shoulder is well defined, and rounds into a slender, oval body, which tapers to a spool-shaped foot or base that is much too small to support the vase. On each side is a single figure, delicately drawn in the free style. A. A Woman, seated (profile to left) upon a chair with curving back and legs, her feet on a footstool, binds a long cord about her head. She wears an Ionic chiton and himation, the latter fallen



about her lap. In the field, behind her head, hangs a fillet, which is ornamented with crosses drawn in diluted glaze. B. EROS (ΕΡΟΣ, in white letters in field to right), wearing a white wreath, stands, profile to right, resting his foot upon a rock. In his left hand, and supported on his knee, he holds a rectangular casket, on the top of which are four white balls. His right hand rests against his hip. On each side of the vase, between A and B, is an elaborate palmette-scroll, of the later type, rising from a base. At the junction of the neck and shoulder is a tongue pattern, and just below this is another on the shoulder. Around the edge of the shoulder is an egg pattern. Below the pictures the vase is surrounded by a meander interrupted by checkerboard squares. The rest of the vase is covered with glaze.

Height, M.O.19. The vase is intact, but in places the glaze is badly worn.

24. OXYBAPHON, of the earlier Apulian style. Shape like Furtwängler, No. 49. It also somewhat resembles in form our Catalogue No. 493. This vase, which came from Canosa, is briefly cited by Roscher, *Lexikon*, pp. 2448-2449, and discussed at some length by G. Jatta, *Annali dell' Istituto*, 1879, pp. 24-27, pl. D.

A. ATHENA TRYING THE DOUBLE FLUTE, in the presence of MARSYAS and others. Beneath the tree (leaves yellow over white), which is somewhat to the right of the centre, ATHENA sits on her aegis, which she has spread on a rock, playing with puckered mouth on a double flute. She is turned towards the right, and wears a long, sleeveless chiton, sandals, necklace, earrings, and bracelets (white). She is bareheaded, and has short, bushy hair (drawn in brown glaze). Her himation, which has an ornamental edge, is wrapped about her legs. Before Athena, at the right of the tree, stands a nude youth (Apollo?), with the lower part of his body in full-front, and his shoulders turned three-quarters towards Athena, leaning easily with his left elbow (about which is wrapped his mantle) upon a staff, while with his right hand he holds out a mirror to Athena, to show her how ridiculous she looks playing the flutes. The mirror is a disk with a long handle, and on it are drawn the distorted features of Athena, in yellow on a white ground.

Behind Athena, but below her, on the ground-line, is MARSYAS, who, nude but for high boots, stealthily approaches to right to

seize the flutes that Athena is to throw away. His hair and beard are painted with red, yellow, and white. Before Marsyas runs a small dog to right. Behind Athena, and above the head of Marsyas, is Zeus, who reclines to right, leaning upon his left elbow, holding his sceptre with his left hand so that it rests across his left arm. An himation, with ornamental border, is wrapped about his legs. He is watching Athena. At the extreme left, and elevated above the ground-line, stands a Maenad, profile to right, holding a thyrsos vertically before her in her left hand. She is clad in a long, sleeveless chiton, and a fawn-skin (ornamented black dots) that passes under her right arm and is fastened on her left shoulder, and she wears a girdle around her waist. For jewelry she wears bracelets, a necklace, and an earring, all white. This figure is balanced at the extreme right by a nude, bearded satyr, who is dancing (?) on tiptoe, with his right hand raised and his left lowered.

B. A THIASOS. There are four figures in the scene. At the left a youth, carrying a chlamys on his arms, moves to left, and turns to look at a Maenad (clad in a long, sleeveless chiton) who follows him, holding a thyrsos in her left hand. The youth wears a yellow fillet, and holds a staff in his right hand. At the extreme left a satyr dances to left, turning to look back at the youth, and holding a lighted torch (flame yellow over white). At the extreme right stands a satyr, facing away from the rest of the group, and carrying a thyrsos in his right hand. On the under side of the lip a laurel wreath surrounds the vase. At the base of the handles is a tongue pattern, and beneath each handle is a palmette-scroll. A meander, interrupted by crosses in squares, surrounds the vase below the pictures. There are two bands, left in the color of the clay, one at the upper and the lower edge of the foot, and another at the junction of the foot and the body of the vase.

We learn from Plutarch, *De Cohibenda Ira*, 6 B, that Athena threw away the double flute when she saw by her reflection in a river how distorted her face became by playing the instrument. But it is to be noted that the scene of this event is not given — the river is simply designated as ποταμῶ τινι. Hyginus, however (*Fabulae* 165; edition of M. Schmidt, p. 19), is more definite, and tells us it was because of the derision of Hera and Aphrodite, when Athena played at a banquet of the gods, that she sought a fountain on Mt. Ida and saw how truly her features were distorted.

This version of the myth is of assistance in interpreting our vase. The presence of Zeus is easily explained if his favorite mountain, Ida, is introduced. The probability of this being the location represented in our picture is re-enforced by the elevated position, suggestive of a mountain, on which Zeus is reclining.

Height, M.0.34; diameter, M.0.39. The vase is broken and repaired, in places with restorations. The glaze is fairly good, being better on the interior. The pupils of Athena's eyes seem to be red, and on both sides of the vase are traces of the red with which the color of the clay was artificially deepened. The drawing throughout is rather sketchy.

\*25. STAMNOS AND COVER, of the early Apulian style, with restricted use of accessory colors and decorations. The body is more slender than that of the usual stamnos, and ends at the bottom in a simple ring base. The handles suggest metal technique both in their curve and in the ring around the middle of each. This technique is still further suggested by the small pointed bosses on the sides of the vase, there being one near each end of the handles. The pictures on the two sides are of unusual interest.

A. THESEUS DESERTING ARIADNE. In the lower part of the picture, at the right, ARIADNE is sleeping on a low couch, her head (full-front) and left arm resting upon a large cushion, and her right hand lying on the couch in front of her. The upper half of her body is nude, the lower draped in an himation. The couch is entirely covered by a rug, which is decorated with linear patterns, carelessly drawn in glaze only, and has a crenelated border. In the foreground, at the left, THESEUS starts hastily away, with both arms raised. He is represented as a youth, with thick, bushy hair (drawn in wavy lines on the red ground), and nude except for his chlamys, which hangs like a shawl over both arms. It has a narrow black border. His action is directed towards the left, with his body nearly full-front, and his head turned slightly towards Ariadne. At the extreme left, the high, curving stern (*aplustre*) of his ship rises above him, with a long fillet tied to it, the ends of which are flying in the wind. At the right, above the head of Ariadne, stands HYPNOS, keeping her asleep. He is represented as a boy, nude, with short hair and large wings, which are attached to his shoulders, not his head. In his left hand he holds the lethal bowl, a phialé, and is sprinkling the contents over her with what appears to be a bunch of leaves, which he holds, inverted, in his right hand. Between him

and Theseus, above Ariadne, is ATHENA, seated upon a rock, profile to left, looking propitiously towards Theseus. She wears the aegis, a short-sleeved chiton, and an himation (with narrow black border), but no helmet. Her hair is bound by a fillet, with the characteristic Apulian sphendonē covering the lower half of the knot behind. Both of these are represented in the red of the vase only, with a narrow line of black glaze drawn over it. Her right hand is supported by her spear, and her left rests at her side. The aegis is covered with scales; it has a fringe of five serpents, and on the front is a Medusa head, which is of uncertain type, but does not seem to be archaic. The ground under Athena and Ariadne is indicated by rough circles, lightly indented in the clay, apparently after the glaze was applied, but before it was fired. They are not the usual incised lines. The only accessory color is yellow-white, which is used for bracelets on the wrists of Athena and Ariadne, an earring and necklace on the former, a fillet on the head of Ilypnos, and waves(?) at the left of the feet of Theseus. An attempt at shading is made by drawing the abdominal muscles of Theseus in short, hatched lines. His head and that of Ariadne are disproportionately large.

B. BELLEROPHON TAKING LEAVE OF PROITOS, from whom he receives the fateful letter (σήματα λυγρά) which is intended to produce his death at the hands of Iobates, the Lycian king, to whom he is to carry it. PEGASOS stands ready, behind Bellerophon, and ANTEIA, or STHENEBOIA, wife of Proitos, issues from the doorway of the palace, watching the departure. Bellerophon and Pegasus occupy the right half of the picture. The hero stands in the foreground, three-quarters front to left, leaning upon the two spears which he holds in his left hand, and holding the letter in his outstretched right hand. He wears a chlamys, which is clasped at his neck, and falls behind him. Pegasus stands profile to right, impatiently stamping the ground. He has large wings, the characteristically small head of the horses on Apulian vases, and wears a bridle. Proitos, who is made considerably smaller than Bellerophon, stands facing him, his right hand outstretched, having just delivered the letter. He is bearded, wears an himation, which covers only the lower half of his figure, and carries in his left hand a tall, striped sceptre, the top of which is a large dove with spread wings. The doorway is at the extreme left. It is in the form of an Ionic portico, with two columns and gable top, the latter sur-

mounted by three antefixes. This portico rests upon a step or base, and within it are double doors, which are open. In front of it is Stheneboia, advancing towards Proitos, her head and figure three-quarters front. She wears an Ionic chiton and an himation, and with her right hand is raising the former from her shoulder. Her left is extended in front of her, with the palm down. The ground is indicated as in the other picture. Yellow-white is used for the bracelets and earring of Stheneboia, the clasp of Bellerophon's chlamys, the ornaments on the bridle of Pegasos, and for a small palmette-scroll which decorates the gable of the doorway. The garments have narrow black borders, the heads of Stheneboia and Bellerophon are disproportionately large, and there is the same attempt at shading in his figure as on the Theseus or the other side.

The minor decorations of the vase are an egg pattern around the outer edge of the lip; a tongue pattern around the top of the shoulder, with an egg pattern just below it; an interlocking meander encircling the body below the pictures, interrupted at irregular intervals by X's in squares; an egg pattern around the bases of the handles; and a palmette-scroll of the later Attic type, which fills the space below and at the sides of each handle. The cover is flat on top, heavy, and with a projecting rim like a base on its lower side, which passes inside the lip of the vase. Its profile is somewhat like that of figure 253 in Furtwängler's Vase Catalogue. Vase and cover were found together, yet I doubt whether they were made for each other, or are even contemporary, as the latter has more the character of a stand than a cover, it does not fit the vase well, and the few portions of its surface which are not covered by the glaze have traces of the artificial red coating, of which there is no indication on the vase.

Height of the vase, M.O. 30; diameter at bottom, M.O. 155; at shoulder, M.O. 257. Diameter of the cover, M.O. 227. The vase is intact and in fine condition. The glaze is black and glossy on one side, but an accident in firing has turned it red and green on the other. The cover is slightly cracked, and there are one or two small breaks in its surface.

26. SMALL RED-FIGURED LEKYTHOS, possibly of South Italian manufacture. Form much like Catalogue No. 448, except that the outline converges gradually from the shoulder to the foot. Principal design: From the seat of a chair (with curving back and legs) that faces to right, jumps a SMALL SATYR (*satyriskos*) to the



right, towards a LARGE SATYR who stands on the ground, profile to left, with arms extended to catch him. The eye of each is curiously misplaced, being hastily drawn on the forehead, instead of below the brow; and on their heads are traces of wreaths once painted there—probably white. The lower part of the bodies are in profile, while the shoulders are in full-front, thus giving the figures an archaic appearance. Beside the chair is a tall basket (*kalathos*). Below the principal design, and surrounding the vase, is a band, left in the color of the clay. Just below the edge of the shoulder two parallel lines, black on red, surround the vase, while between these lines is a meander that passes around somewhat more than half of the front. Upon the shoulder, which is unglazed (but shows traces of red paint), are hastily drawn rays, and at the junction of the neck and the shoulder is a band of short, parallel, diagonal lines. The exterior and interior of the lip, as well as the outside of the handle, are black; the edges of the foot and the lip are left in the color of the clay. The drawing throughout is careless and hasty.

Height, M. 0.146. A piece is gone from the lip, and the foot has been broken off, but replaced. The glaze is of average quality, and thinly applied on the front.

\*27. APULIAN LEKYTHOS. The neck and mouth are like those of an Attic lekythos; there is no handle; the body has the shape of a long alabastron, and it rests upon a low foot. The decorations are in the characteristic Apulian style of the better class, with a liberal use of white and yellow in accessories and details.

The principal decoration occupies nearly the entire body, and represents the NUPTIALS OF MENELAOS AND HELEN. In the centre of the group Menelaos (*ΜΕΝΕΛΑΟΣ* incised) is seated upon a chair with four straight legs and no back (*diphros*), his body turned towards the left, his face towards the right, looking at Helen (*ΗΕΛΕΝΑ* incised), who approaches him from that direction. He is represented as a handsome youth, with the thick, curly hair which is familiar on Apulian vases. He wears high shoes, and is sitting on his mantle, one end of which is folded under his left shoulder, as a cushion for the staff on which he leans. On his left wrist is a bracelet. Helen is full-draped. She wears an Ionic chiton, down the front of which is a broad band, decorated with cross-hatched lines, with yellow dots in the centre; an himation (black border and yellow dots) which is carried over her head like



a veil, and shoes. For adornments she has a high ornament in the front of her hair, an earring, double necklace, and bracelet. In her right hand, which is raised to her face, she carries a mirror; the left, which is enveloped in her mantle, rests against her hip. At the left of Menelaos, and facing the bridal pair, stands a *Muse*, her left foot resting on a short Ionic column, playing upon a three-cornered harp (*trigonon*), which she supports on her left knee. She wears a thin Doric chiton and himation, a kerchief about her head, fastened behind with ribbons, rays in her hair, an earring, double necklace, and bracelet. Above the head of Menelaos an *Eros* flies down to crown him with a wreath — of myrtle? On the ground in front of him are a ball and a small bird, probably a dove.

On the back of the vase are two figures, which have no essential connection with the other group, although they are not separated from it. These are a youth, seated to left upon a richly decorated chest (immediately behind the *Muse*), and a Maiden, who stands conversing with him. He wears a chlamys and a garland, and carries a short staff; she wears a simple Doric chiton, kerchief, and shoes. In her right hand she holds a long-handled fan, inverted, and in the left two flat dishes, one on the other.

In the field are a few rosettes or flowers. Above the figures, at the junction of the neck, an egg pattern surrounds the vase, with yellow-white pendants from it on the rear half; and below the figures is a larger egg pattern, the tongues of yellow-white. The rest of the surface is covered with the black glaze, which is of a fine lustrous quality.

Height, M.O.282. The mouth has been broken off and replaced; otherwise intact, and in excellent condition.

28. SMALL TRICK AMPHORA, of the late red-figured style, either Attic or of South Italian manufacture. From the Forman collection, Sale Catalogue, No. 347. It has no base, but the body, which is spherical, ends at the bottom in a small, perforated knob, the shape being evidently an imitation of a woman's breast. The decorations occupy only the upper half, the lower half being covered with a good glaze. Around the body is a band of animals. On one side two boars are fighting, and from the right another animal (a wolf?) approaches them. On the shoulder two hares leap to left, pursued by a dog. On the other side of the

vase is a bull between a lion and a lioness. The bull falls forward to left on his right knee. On the shoulder are two rams, butting each other. On each side of the neck, in a panel, is an owl, with the head full-front. One has its body turned to right, the other to left. About the bottom of the neck is a band of separate meanders; on the under side of the lip is a band consisting of a dot and two short vertical lines, alternating, bounded above and below by a line of red paint; and just below the edge of the lip is an egg-and-dart pattern. On each side of the neck, under the handles, are zigzag decorations. The outside of each handle is decorated with reliefs; above, a woman's head, full-front; below, the head of a duck, in profile, with the bill pointing upwards. Throughout the vase are traces of a reddish paint, on the parts not covered with the black glaze. The brows and pupils of the female faces on the handles are black. The drawing of the animals is careless and hasty.

The interest of the vase lies in its construction. It was evidently made for trick purposes, as it has a false interior, a hole in the bottom, and a small air-hole on the under side of one of the handles. By clever manipulation it can be made to appear full or empty at will, and it will fill itself in a mysterious manner when apparently empty.

Height, M.O.151. There is a small break in the lip.

29. APULIAN RHYTON, in the form of a griffin's head, finely modelled. The head has the usual beak; long, pointed ears, which are erect, and a comb. The clay is brown, and the colors have nearly disappeared. There are, however, traces of white on various parts of the surface.

Height, M.O.19. The point of the left ear is missing; otherwise the vase is practically intact.

### III. *Polychrome Vases.*

\*30. LEKYTHOS, decorated with polychrome figures of the period of transition between the black-figured and red-figured styles. The body is decidedly oval, tapering to a small, flat base, and the mouth, though tunnel-shaped, is shorter than the usual lekythos mouth. The whole vase is covered with black glaze, except a small band around the edge of the base. On the front half are painted three figures, representing a SCYTHIAN PURSUING TWO

NUDE HETAIRAE, who flee from him in opposite directions. The Scythian is in the middle, and runs profile to right, his left hand outstretched, and his right grasping a battle-axe(?). He wears the characteristic skin cap, with a long thin tail hanging like a plume from the crown, a long flap at the cheek, and another at the neck; a tight-fitting costume with long sleeves and trousers, the whole represented as one piece, belted at the waist; and high shoes. A large quiver hangs at his left side. This figure is painted wholly in terra-cotta color, over which white is laid on the cap, and groups of white dots on the costume and quiver. Both hetairae are painted white, with yellow hair, which falls in long curls. They are drawn with the body itself in full-front, arms outspread, head in profile towards the Scythian, and legs in profile in the opposite direction. The eye of one is black, of the other red, and on both the nipples are indicated by red dots. One of them is represented as old and ugly, and she is not the one towards whom the Scythian is running. In all three figures the details of the drawing are incised in the paint, but do not penetrate the black glaze underneath. The drawing is spirited as regards action, but careless and hasty. There are reminders of the later black-figured style in the manner of rendering muscular details, and in the movement and proportions of the figures, especially the legs, which have the short, fat thigh, and the small calf tapering to the ankle. The beginnings of the red-figured style are suggested by the almond-shaped eye of the man as well as the women, and by the evident decline in the skill of the drawing.

Height, M.O.136. The handle is missing, otherwise the vase is intact. For vases of this class see J. Six, in the *Gazette archéologique*, 1888, pp. 193 ff. and 281 ff. The Museum has two other lekythoi of the same class and period, one representing Oedipus and the Sphinx, *Annual Report for 1897*, p. 30, No. 21; the other an old Satyr chasing a Nymph, *Annual Report for 1898*, p. 74, No. 50. The former came from Greece, and the latter from Sicily. The one here described is from Greece.

\* 31. WHITE ALABASTRON, with colored decorations in the style of PASIADAES. From the Forman collection, Sale Catalogue No. 366, where it is illustrated. It has the usual alabastron shape, with broad, flat lip and no handles. With the exception of the lip, neck, and bottom, the entire surface is covered with a hard and lustrous white slip. Principal decoration: a group of THREE WOMEN, surrounding the vase and occupying the greater part of

the body. They are drawn in black (glaze) lines on the white ground, in the early style of the severe red-figured period, and all are heavily draped. Their hair is painted solid black, with dotted edges, and yellow (glaze) is used extensively in their garments. These are the only colors. One of the three is dancing between her two companions. She is moving to right, with knees bent, looking back, and holds a pair of large clappers (*krotala*) in each hand, playing upon them. She wears a long-sleeved yellow chiton, with a white himation over it, the latter fastened on the right shoulder and passing under the left. Her companion on the left stands watching her with bent head, and offers her a flower. This one also wears a long-sleeved yellow chiton, and over it an himation, which hangs from both shoulders like a shawl, the ends reaching nearly to the ground. The third, on the right, is likewise watching the dancer, and stretches forward her right hand encouragingly. In her left hand she holds a fruit (painted yellow). She wears a kerchief (*sakkos*) over her hair, a long-sleeved white chiton, the waist and sleeves of which are covered with a small pattern in yellow, a yellow himation (worn like that of No. 2), and a necklace. Between the figures runs the inscription ΠΡΟΣΑΛΟΠΕΥΟ Ἰπροσαγορεύω, "I salute you." Above and below the group are borders painted in brown glaze on the white. On the bottom is a medallion, in the red of the clay, on which is a youth running to right, his chlamys hanging from his left arm, extended in front of him. This figure is in black silhouette only, with no incised or painted details. Around the top of the lip is the inscription ΓΑΙΣ ΚΑΛΟΣ in black, on the red ground, between two lines of black.

This vase is not only in the style of Pasiades, but probably his work, as it bears a close resemblance in the drawing and the use of colors to an alabastron signed by him, in the British Museum, which is published by A. S. Murray in the *Journal of Hellenic Studies*, 1887, p. 318, pl. LXXXII. In the Catalogue of the Forman Collection, Cecil Smith also says that our vase is in the style of Pasiades, and perhaps by his hand.

Height, M.O.167. Broken into several pieces, but repaired with very slight restoration, and practically complete. The surface is in good condition, and the drawing has suffered but little.

\*32. COVERED KYLIX, with a polychrome picture on the top. The vase is of the same rare shape as our covered kylix

from the Van Branteghem collection\* ; that is, it is of the usual type of the small kylix, with the addition of a solid top, which is made of one piece with the vase itself, and has only a small, semi-circular opening at the rim, midway between the handles. It is filled through a small hole which pierces the base, and can be emptied only through the opening in the top.

The top, which is slightly convex, has a broad border around it, decorated with a laurel wreath, red on black. Within this border the surface is covered with a white chalk slip, which is smooth, hard, and slightly lustrous. On this is a group of two figures, representing APOLLO AND A MUSE, which is one of the little masterpieces of Greek vase-painting, executed with such charm that it is hard to say whether the naïveté of the conception or the delicate beauty of the drawing is most to be admired. Apollo, wearing a large laurel wreath, stands at the left, his body full-front, his head turned profile to right, looking at the Muse, to whom he is evidently displaying the beauty of his person, for he has drawn his mantle from his body, and it hangs over both arms, forming a background for his figure.† The Muse is seated upon a rock, resting her chin lightly on her left hand, and looking up into his face with evident admiration, while her lyre hangs from her right hand, forgotten, at her side. She wears a Doric chiton, which is fastened by a long pin at the shoulder, an earring and bracelets ; and her head is covered by a kerchief, or *sakkos*, from which the ends of her hair fall upon her forehead and cheek. Her lyre is of the *chelys* type, that is, with the sounding-box made of a tortoise-shell. The presence of this lyre in her hand seems to make it clear that the artist intended to represent a Muse rather than a Nymph, but the picture offers no further clue to her identity. In literature there is no specific allusion to the wooing of any of the Muses by Apollo, yet that there were love episodes between them is presupposed by the fact that from early times poets (Linos, Orpheus, etc.) were regarded as their children.‡

\* Froehner's *Catalogue de la Collection Van Branteghem*, No. 21, pl. 2 ; our Vase Catalogue, No. 368A.

† This motive, of a youthful figure standing with the body exposed and the cloak suspended from both arms, is a familiar one on vases of the severe style, with the same significance as here. On the vases of Hieron it occurs six times. See Hartwig, *Meisterschalen*, p. 284.

‡ See Hesiod, *Theogony*, 94, 95 ; the Homeric *Hymn to the Muses and Apollo*, 2, 3 ; Robert's Preller, *Mythologie*, p. 462, note 3, and other references there cited.



The style of the drawing shows that the vase belongs in the early period of the fine style, and both faces are of a type familiar at that period, with slightly tip-tilted nose, short upper lip, protruding lower lip, and long chin. The figure of Apollo is tall and slender, with small, narrow hips and broad shoulders. All the lines are drawn in brown glaze, and are of exquisite fineness. The flesh of both figures is in the white of the background; the himation of Apollo is of a purplish red, and the chiton of the Muse is of a light brown. Some of the details are embossed, such as the wreath of Apollo, the Muse's earring and bracelet, the pin which fastens her chiton at the shoulder, and the two arms of the lyre. On one of these there are still remains of the gilding with which all the embossed parts were probably covered. The ground and rock are indicated with a few sketchy lines. Below the figures runs a simple meander, also in brown glaze, forming an exergue.

The sides of the vase are also decorated, in the ordinary red-figured style. Under and around each handle is a palmette-scroll, somewhat like that associated with the later style of Duris,\* but omitting the lower, inverted palmette. These cover a considerable portion of the surface, leaving room for only one figure on each side. The two figures in the spaces thus left are alike, each representing a girl draped in chiton and himation, walking rapidly to right, looking back, and holding a long, flowering spray in either hand. The drawing of the exterior decorations is sketchy and careless.

Diameter, M.O.166; height in the centre, M.O.977. The vase has been put together from fragments, mostly small, but there is very little missing. The surface of the top is chipped in two or three places, one of which involves the loss of the Muse's left forearm, and another a small part of the himation and the right knee of Apollo. These are the only breaks of consequence. The colors and the drawing are in excellent preservation. The edges of the drinking-hole appear to have been cut or filed away, but there are slight remains of what may have been a sieve or strainer across it, of the same clay as the vase.

33. SMALL WHITE-GROUND KYLIX of the early fine red-figured period. It is of extremely thin ware, saucer-shaped, with no base. The handles have been restored in conformity with those on other cups of similar character. The interior is covered with white pipe-clay, except for a medallion in the centre, which is in the usual

\* Winter, *Jahrbuch des archäologischen Instituts*, 1892, p. 110, fig. 13.



red-figured style. In this stands a woman, with long hair streaming behind her. Her body is turned towards the front, with her head in profile to right. She rests her right hand easily on her hip, and stretches out her left towards a large hydria that stands at the extreme right. Her (Doric) chiton has a diploïdion, and is open on the right side, showing her right leg from the knee down. There is a stripe along the lower edge of the diploïdion, and down the edges of the chiton on the right side. Below her is an exergue, left in the color of the clay. Surrounding the picture is a circle painted in black glaze on the pipe-clay, and just below the edge of the kylix is also a broad stripe of glaze. The exterior is decorated with five concentric circles painted with glaze on the clay. The chief beauty of the vase lies in the daintiness of the drawing and the extreme delicacy of the fabric.

Diameter, M.O.16. The vase is much broken, and repaired, in places with restorations. The breaks, however, do not seriously impair the drawing. The handles are modern.

34. WHITE LEKYTHOS, of the fine style. From the Paton and Blacker collections. This beautiful vase was exhibited at the Burlington Fine Arts Club in 1888, and is No. 120, pl. xx, of the Exhibition Catalogue for that year.

Principal decoration: A YOUTH AND A MAIDEN MEETING AT A GRAVE. Between a youth and a maiden, who stand respectively at the left and at the right, is a large grave monument, which consists of a rectangular structure, with a gable top and a base of two steps, surmounted by a stelé. The gable is crowned by a palmette, and ends at each side in an inverted volute. The stelé, which rises behind the gable, also rests upon a base of two steps. Only the lower half of its shaft shows in the picture. This stelé is bound with a long red fillet, and two more are hung on the base. A black wreath is hung on the front of the lower structure, and a small, black lekythos lies on the step below. The youth, who has a bright red chlamys on his left arm, and a sword hung at his left side, stands full-front, with head in profile to right. He holds two spears in his left hand. At the right of the monument a female figure (nude, so far as can be determined) approaches the centre, holding in her right hand a vase of the "plemochoë" type, and with her left carrying a red casket which hangs by red cords from her hand.

All the drawing is done in yellow-brown glaze; the hair of both figures being sketched loosely. The two figures are exquisitely drawn. The woman is so skilfully done that there is not a break in the lines throughout the body. Above the picture is a meander. At the junction of the neck and shoulder is an egg pattern, and below it on the shoulder is a palmette-scroll. Both of these are drawn in dull black, with no red.

Height, M.O.40. The vase is put together from fragments, with unimportant restorations.

35. LEKYTHOS, of the later fine style, decorated with polychrome figures. Shape like Furtwängler, No. 240. Principal design: At the left a woman is seated on a rock, profile to right, raising one corner of her garment from her shoulder with her right hand, and holding in her extended left a large, flat basket of fruits or cakes, which she has apparently just received from an Eros, who kneels on the ground in front of her with both hands extended towards it. (The action of Eros does not make it clear whether he has just handed her the basket or is about to take it from her). The garment of the woman has fallen about her lap, leaving the upper half of her figure nude in front. This garment was painted, but of the color or colors only a patch of yellow about the feet remains. Her flesh is chalky white, the hair drawn with black wavy lines upon the red ground. She wears an earring, necklace, and bracelets, all of which are embossed. The Eros is also white, with an embossed fillet in his hair, and the details of his wings are also embossed. On these a slight patch of gilding still remains. At the right, and facing the other two figures, is seated a youth, his left hand resting against a spear, and his right on his knee. His mantle is folded under him upon the rock on which he sits, and covers his right leg. No color is used in this figure, but the drawing is of exquisite fineness, especially the lines of the drapery. The rocks and ground are indicated with sketchy lines in white, and at the bottom two small plants are indicated, each with embossed berries. Below the picture an egg pattern surrounds the vase. On the neck is a tongue pattern. Back of the picture is an elaborate palmette-scroll.

Height, as restored, M.O.134. The vase is restored. On the under side of the base is a cluster of concentric circles indented in the clay.

\* 36. LEKYTHOS WITH DECORATIONS IN RELIEF. The shape is that of the characteristic late red-figured lekythos, with the typical mouth and neck, oval body without shoulder, flattened at the bottom and resting on a ring base. It has been put together from small fragments, and a number of pieces are missing, including several of importance. The reliefs, which cover half of the body, represent a scene from the *ILIUPERSIS*, or Fall of Troy, there being six figures, which are practically in three groups of two each, though they form one composition. Of these the most important is that at the right, representing *AJAX* and *KASSANDRA*, and unfortunately the most serious breaks in the vase occur at this point. The lower half of the Palladium is preserved, and is in the form of a xoanon with a broad plinth, standing upon a square pedestal. Of *Kassandra* only the upper half of the head and the lower half of the figure remain. She is on the left of the Palladium, and evidently clinging to it in a crouching posture, with her head bowed, her right leg bent sharply under her, the ball of the foot resting on the top of the plinth, and the left foot on the ground. She is draped. *Ajax* rushes upon her, seizing her with his right hand, and carrying his shield in the left. Of this figure all that remains is the head (wearing a Corinthian helmet), a bit of the right forearm just above the wrist, part of the shield and back, and the right thigh.

The other two groups are in much better preservation. They recall motives which are familiar in the sculpture of the latter part of the fifth century B. C., the period to which the vase belongs. The middle one represents a youthful warrior raising a fallen comrade into a sitting posture, and looking upwards as he does so. These are evidently Trojans, as the standing figure wears the Oriental costume, with Phrygian cap, sleeved chiton, chlamys, and Argolic shield hung at the shoulder. The dead or dying warrior is nude.

The third group, at the left, represents a violent struggle between two youths, one of whom (that on the right) has fallen to his knees, and is seized by the hair by his opponent, who pulls his head backwards, bracing one foot against his thigh, preparatory to thrusting at him with a sword. The respective nationalities of the two are hard to determine, as they are dressed practically alike, each wearing a chlamys, which flies or hangs away from the body, leaving the figure nude. In view of the subject, the fallen youth

would naturally be a Trojan, yet he is bareheaded, while the other appears to have a cap (not a helmet) on his head. The worn condition of the surface at this place makes it impossible to speak more positively. On the ground in front of the fallen youth lies his broken spear; and above him, in the background, is a square pillar, with a large ox-skull (*bucranium*) hung on each of its two visible sides.

All the figures are carefully and beautifully modelled in low relief, with the same characteristics, as regards types, proportions, and the treatment of figure and drapery, that we find in the Attic sculpture of the Pheidias school. They were formerly covered with bright and varied colors, but these have now nearly disappeared.

Height as restored, M.O.15. The mouth, the upper half of the neck, the top of the handle and the base are modern; and besides the breaks in the Cassandra group, the adjoining portions of the palmette decoration, and a piece above the group on the left, have been restored. The surface shows the discoloration of smoke, and fire seems to have been the chief agent in the destruction of the colors, which have cracked and flaked rather than faded. Numerous small traces of these still remain, but they do not suffice to show the whole color scheme of any one figure. It can be seen, however, that they were bright and varied, and had an enamel finish, which gave them a hard, lustrous surface.

\*37. PLASTIC LEKYTHOS, in the form of a group representing the BIRTH OF APHRODITE. This is one of the most exquisite examples of its class and subject that are known, and is remarkable alike for the beauty of its execution and the preservation even of the colors. Aphrodite is kneeling in a scallop-shell, the two halves of which open on either side of her. Her mantle is carried behind her so as to form a background for the head and figure, the two upper corners being held by two flying Erotes, one on either side of the neck of the vase. Her body is thus left nude, except a portion of the right thigh. It is beautifully modelled, both in its proportions and in the manner with which the firmness of the flesh is suggested. With each hand she clasps lightly an edge of the mantle, the right arm held downwards and the left upwards, both modelled in relief against the cloak. The Erotes are of the usual fifth and early fourth century type, rather tall, slender boys, with long, thin wings, slightly curled at the tips. About the group, and inside the shell, are six flowers of the usual rosette shape, each modelled separately and applied to the surface.

The colors that survive are all baked in, and have a hard, lustrous, enamel-like surface. They are resistant, and quite as absorbent as the terra cotta itself. The face and figure of the goddess, and her mantle, are white. Her hair is yellow, with thin strips of gold-leaf laid over it; the drawing of the features has mostly disappeared, but there are traces of pink on the lips, breasts, and navel, and of a necklace (gold) around the neck. The flesh of the two Erotes is white, and their hair is treated like that of the goddess. The wings of one are light blue, with the lines of the feathers in dark blue; those of the other appear to have been of yellow, with thin strips of gold-leaf over it, but the yellow is nearly gone. The flowers are also of yellow and gold. The outside of the shell and the base of the vase are white; the inside of the shell is pink, with lines of a cherry-red radiating from a centre of the same color. When the vase was received here, there were remains of blue around the bottom of the shell, on the outside, representing the water on which it floated, but being laid over the white, and apparently after baking, they are fast disappearing.

The vase has the usual lekythos mouth, neck, and handle. These are covered with black glaze of a thin, inferior quality, and in the space below the handle a combination of scrolls and palmettes is drawn in the same glaze, red on black, with an egg pattern as its lower border. The drawing of the scrolls is feeble and unsteady, the lines being decidedly ragged. The quality of the glaze and that of the drawing show the probable date of the vase to be the early part of the fourth century B. C. It was intended to be used, as the entire interior is hollow from the mouth to the lower half of the base. That it could not have been in actual use, however, is proved by the presence of a small hole at one side of the figure, in the mantle, which was clearly the result of shrinkage in baking, as the edges are smooth and covered with the white color, both inside and out. This hole of course prevented the vase from being filled.

Gift of Mrs. Samuel Torrey Morse.

Height, M.O.19. Said to have been found at Eretria. When received here the vase was in a number of pieces, and the surface was obscured by a calcareous crust. It has been carefully cleaned and put together, a few missing bits being restored in plaster, which has also been used to strengthen the joints of the fractures. The crust has been left on a wing of one of the Erotes, and on the under side of the base.



38. BELL KRATER, of the earlier period of the Apulian style. From the Forman collection, No. 370. The shape is like that of Catalogue No. 495, but with a less rolling lip. For the comedy subject represented on the vase see Heydemann's article *Phlyakendarstellungen*, in the *Jahrbuch des Instituts*, 1886, p. 260, and Dörpfeld, *Das Griechische Theater*, p. 311. The designs are laid on the black glaze with which the vase is covered.

A. A COMIC ACTOR. A comic actor, wearing the mask of a bearded old man, runs to left upon a ground-line of white dots, with his right hand, extended before him, resting on a thin, crooked staff. He wears bull tights, which cover arms as well as legs, a false body (*somation?*) of red-brown, with phallus attached, and a white mantle, which is draped over his left shoulder and around his waist. From its folds, in front, fall white, buff, and brown fruits. He has a broad brown fillet around his head, and his flesh is painted terra-cotta color.

B. A FEMALE FIGURE. A woman in full-front, head in profile to right, stands with right foot drawn back, having both arms wrapped in an ample himation, the folds of which are represented by lines incised in the glaze. The ornamentation of the himation consists of six horizontal rows of white dots. The woman's flesh is painted white, while her lips, eye, and possibly details of her foot, are in orange. Her hair, which is drawn in long, yellow, wavy lines, is knotted at the back of her head.

Height, M.0.299; diameter, M.0.312. The vase, which is covered with a brownish black glaze, is broken but repaired, and a piece of the lip has been restored. A number of drill-holes show that the vase was broken, and repaired in antiquity.

#### IV. *Miscellaneous Types.*

39. SMALL PLASTIC VASE, covered with bright green glaze, in the form of a BIRD WITH A HUMAN HEAD. The form is almost identical with that of a vase from Aegina, illustrated in the *Athenische Mittheilungen*, 1879, pl. xix. and in Rayet et Collignon, *Histoire de la Céramique grecque*, fig. 138. Like that vase, ours has two pairs of wings, one starting at the shoulder, the other from under the first pair. The breast and part of the wings are covered with incised imbrications. The wings and tail also have feathers shown by incision. On the back are incised cross-hatchings. The head bears a strong resemblance to those of Egyptian



figures, not only in the features, which are heavy, but in the arrangement of the hair, which is brushed straight back and allowed to fall on each side like the Egyptian *klaft*. Both Koehler and Rayet and Collignon, in the places cited, have recognized this strongly Egyptian character. Koehler, however, believes that the vases of this type are not Egyptian, but Greek ware strongly influenced by Egyptian art. Rayet and Collignon, on the other hand, maintain that the sphinx head is too strictly Egyptian to be assigned to any other source. Furtwängler, Catalogue No. 1289, says that these vases are made directly after an Egyptian prototype. There seems to be good reason for believing this, inasmuch as the combination of the body of a bird and the head of a sphinx is not Egyptian, and the features, at least on our vase, lack the Egyptian austerity.

Height, M.0.066; length M.0.093. Intact. The glaze has worn off around the edge of the mouth, showing clay of a dull gray color.

\* 40. BUCCHERO CUP, of a familiar type, the body supported by four female figures which stand upon a circular base. These figures are flat, modelled only on the front, and of rough workmanship. All support the cup upon their heads, and with raised arms. One has a pair of long wings, the tips of which rest upon the ground. She is nude to the waist, and wears a clinging skirt. The other three have no wings, are nude to the waist and wear full skirts. Their resemblance to women on Mycenaean works of art is interesting and unmistakable. In the centre, between these four figures, the base rises into a cone, perforated at the top, and surrounded by rings which are indented in the clay. The outside of the cup itself is decorated with a band of open and half-closed "fans," composed of dots, with two lines indented above and three below. Where the cup joins the stand, it is surrounded by a row of rather large-pointed bosses, roughly modelled. In the centre of the interior is an omphalos, from which indented lines radiate in all directions.

Total height, M.0.183; height of the figures, including the supports carried on their heads, M.0.108; diameter of the cup, at its top, M.0.165; depth in the centre, M.0.067. Intact, and the surface in excellent condition.

\* 41. CYLINDRICAL CUP, of an unusual technique. It is a simple cylinder, of the same diameter at the top and bottom, made

of pale brown clay, — which is apparently Corinthian, — and covered with a thin white slip. The ware is very thin, but of firm, hard texture. The only decorations are a group of three lines, indented, around the middle, another at the bottom, and on the bottom itself concentric circles, carefully made, in low relief. The interior is finished less carefully than the exterior, and shows the finger-marks made in turning the cup on the wheel.

Height, M.0.098; diameter, M.0.084. Put together from many pieces, but almost complete, the only restorations being three small pieces at the rim.

#### ARRETINE WARE.

1. **FRAGMENT OF THE MOULD OF A LARGE BOWL.** This includes the entire base, and about one-half of the circumference of the bowl itself. The principal decoration consists of a pair of winged female figures, beautifully modelled, playing on musical instruments before a large tripod, which is mounted on a round base or altar between them. Each has short, curly hair; and wears a short chlamys hanging from the shoulders, and a short garment wound about the waist. From under the latter a long, conventional tail projects. The woman on the left is playing the double pipes, the other a large lyre. Behind each is a tall candelabrum of elaborate design. Fragments at either end show that similar groups were repeated around the vase. Above these runs a laurel wreath. In the field is the maker's inscription *PERENNI*, showing that the mould was made in the shop of Marcus Perennius, the principal potter of Arezzo.

Height, M.0.136; diameter, M.0.195.

2. **MOULD OF A LARGE BOWL.** The surface is covered with decorations of a conventional character, delicately made. The principal motives are masks of young and old satyrs, alternating, with necklaces suspended around them, which are attached to crossed thyrsi. Above is an egg-and-dart pattern, and around the bottom a band of rosettes. On opposite sides are the inscriptions *RASIN* and *QVARTIO*, which show that the mould was made in the pottery of L. Rasinius by a slave or workman named Quartio.

Height, M.0.132; diameter, M.0.23. Intact.

3. **MOULD OF A BOWL,** somewhat smaller than the preceding. The surface is covered with decorations, which are divided into three

horizontal bands. In the upper and most important a garland of fruits surrounds the vase, with lizards, birds, and insects above and below it, and also at intervals in the garland itself. Among those below it are three small Cupids, bending forward to right, with outstretched arms. Above and below this band, respectively, is a row of rosettes. In the second band, occupying the lower third of the sides, is a garland of large ivy leaves and berries; and the third band, which forms the bottom, has simply concentric circles of dots and points.

On one side is stamped the name *PATAGATHVS*, Pantagathus, and on the other *RASIN*, showing that the mould was made by Pantagathus, a workman of L. Rasinius.

Height, M.0.103; diameter, M.0.20. Intact, except for a very slight crack on one side.

4. **MOULD OF A CUP.** The shape is deep and narrow, with oval sides converging to a flat bottom. The decorations consist of five panels, in three of which are dancing youths, one in each; in the fourth is a draped woman, standing profile to left and clapping, and in the fifth are two draped women, standing side by side, facing in the same direction, one of them playing upon a stringed instrument. The panels are divided by pairs of vertical lines, indented, and between these are festoons of points, with a row of points above them, surrounding the cup. On one side is stamped the inscription *M. PEREN*, and on the other *TIGRANI*, showing that the mould was made by Tigranes as workman of M. Perennius.

Height, M.0.09; diameter, M.0.099. Intact.

5. **MOULD FOR THE BASE OF A VASE**, of a common, flaring shape. The decorations consist of a garland of grapes and other fruits and flowers, which surrounds the upper face of the foot; and outside of this, at the edge, a circle formed of conventionalized pomegranates, radiating.

Anonymous gift.

Diameter, M.0.10; height, M.0.05. Slightly chipped; otherwise intact.

6. **BLACK VASE**, decorated in the Arretine style, but probably not from Arezzo itself. The form of the vase is like that of the characteristic situla of southern Italy, that is, it has an oval body, tapering towards the bottom, with a small, round base. The latter is broken off, so that its profile cannot be determined. The

mouth, however, instead of being of the full diameter of the body, as in most *situlae*, is somewhat contracted, forming a well-defined shoulder and a rolling lip. On opposite sides of the shoulder are the remains of two handles. These rose vertically, and were attached to the top of the shoulder, the attachments being in the form of bearded masks, bent to the shape of the handles. The clay is black, and is covered by a black glaze which has the lustre of varnish. The decorations are conventional designs, and all are stamped. Around the outside of the lip is an egg pattern; around the top of the shoulder a laurel wreath; below this are two egg patterns, separated by a band indented in the clay; then comes the principal decoration, consisting of festoons (lines only) with spiral columns between them, each of the columns being surmounted by three leaves, and ending below in a pair of volutes and a long leaf reversed. In the middle of each festoon, and attached to it, are a palmette and a long leaf, stem to stem. Below this design is a border filled with the repetition of a stamp which apparently represents a small cluster of flowers and leaves; next is a band of what may be described as fat pot-hooks,—a familiar stamp, though I do not know what it represents,—and at the bottom are large leaves, radiating from the base.

Its size and excellent preservation make this an exceptional example of *terra sigillata* ware. It has not the beauty of the work of the best potters of Arezzo, but its stamps are well cut and show none of the coarseness of execution of the decadent period of this ware. Its characteristic Southern Italian shape, and the style of the decorations lead me to think it is not of real Arretine origin, but a work of the first imitators of that ware at Puteoli (Pozzuoli), in which case its date would be the first century B. C., probably not far from the beginning of the Empire. I believe that all the motives or devices of which the decorations are composed are to be found on fragments which have come from that place.

Gift of Mrs. Samuel Torrey Morse.

Height, as restored, M.O.273; diameter at shoulder, M.O. 225. The base is gone, but the body is intact except for a slight break in the lip. Of the handles only the attachments remain, in one case the entire mask, in the other three only the lower half. The surface is slightly corroded on one side, the glaze being less tenacious than that of the earlier, Greek vases. Purchased of Prof. A. L. Frothingham, Jr., and formerly in the possession of Alessandro Castellani.

## TERRA-COTTAS.

1. Large statuette of EROS WEARING THE LION-SKIN OF HERAKLES. Found at Myrina, and formerly in the possession of Mr. A. Fontrier of Smyrna. Photographs of this and the following number were exhibited and discussed by A. Joubin at the French School in Athens, in February, 1893, and a brief summary of his account is given in the *Bulletin de Correspondance Hellénique*, XVII, 1893, p. 182. Eros is represented as an infant of the chubby type, with smiling face and small wings. He stands with his weight upon the right leg, the left foot slightly in advance, his head turned towards the spectator's right, and slightly bent. His left arm is extended obliquely downwards, the hand spread, with the palm down, and his right arm is held behind his back. The lion-skin, which is represented as much too large for him, covers his head like a hood, and hangs to the ground behind him, with the fore paws tied in a knot across his breast, and the tail twined on the top of his left foot. The hair, visible only on the front, is short, with curly ends, and has a braid down the middle. He wears a bracelet on the left upper arm and wrist, respectively, a ring around each thigh, with a jewel on the front of the left one, and a ring around the right ankle. All these are simple hoops, none of them being of serpent form. On his breast is a small medallion.

This is an important example of the class of figures which show the strong influence of the sculpture of Alexandria upon the later potters of Myrina. Its style and the *genre* character of the subject are quite in conformity with what is known of the tendencies of the Alexandrian school. It shows Greek art in its most *barocco* aspect, yet it has the same charm that is to be found among the epigrams of the Greek anthology, — a pretty conceit, carried out with perhaps too much elaboration. Considering the amount of detail with which it is modelled, the exceptionally good preservation of the statuette is the more remarkable. With the insignificant exceptions noted below, it is intact, and the surface is perfectly sharp and fresh.

Height, M.0.40. The left wing has been broken off and replaced. The only pieces missing are the top of this wing, the ends of the fingers of the left hand, one of the lion's teeth, and a small bit in the edge of its skin. The hair is brown; and there are patches of deep red and yellow on the lion-skin and of gold on the medallion. With these exceptions the colors



have vanished, though there are some traces of the white coating on which they were laid. The firing-hole is round and rather small. The figure had no base.

2. Large statuette of EROS AS A GOD OF PLENTY. From the same source as the preceding. It is slightly smaller than the other, and inferior to it in execution, being modelled in a drier style, though with even more elaboration of detail and a greater number of accessories. The torso is notably small in proportion to the head, arms, and legs. The type is also Alexandrian in its characteristics. Eros stands facing front, his head slightly bent and his weight resting on his right leg. A large cornucopia, elaborately decorated with reliefs and filled with fruit, rests upon his left shoulder, the point held lightly in his left hand. In his right hand, extended, he holds a phialé, or patera for libations. He wears a mall *nebris*, or fawn-skin, which is tied over his left shoulder, and a chlamys, which hangs at his left side, with one end carried over the right arm. The cloak is modelled in an especially mannered and lifeless style. Around his head are a wreath, with long fillet-ends, and a garland of ivy; and on the front of these is a jewel, the shape of which recalls the disk flanked by serpents of the Egyptians. On the right shoulder, at its junction with the wing, is a small disk. His other jewels are a bracelet on each wrist, a ring on each ankle, and one on the left thigh. These are simple hoops.

Height, M.0.374. The right forearm and parts of both wings have been broken and repaired: the end of the chlamys which hung from the right arm is missing, and also a bunch of berries in the garland. Otherwise the statuette is intact. The pink of the chlamys is fairly well preserved, and the hair is still brown. There are patches of yellow on the *nebris* and phialé, and of gilding on some of the jewels. The firing-hole is of medium size and roughly rounded, and the figure had no base.

3. SMALL STATUETTE OF A YOUNG GIRL, nude, and stooping or kneeling. Found at Alexandria, and formerly in the Hoffmann collection. It is described and illustrated in his sale catalogue, 1899, No. 314, pl. ix., and in the catalogue of his Egyptian Antiquities, 1894, No. 494, pl. xl. Both arms and the left leg are missing. The right leg is bent sharply under her, and the weight rests upon the front half of the foot. The body is bent forward, and the face is looking down towards the spectator's right. She has short hair, which is sketched in a very summary manner with a few careless lines, and the skull is exceptionally long. On the shoulders are

the marks of the attachment of wings. The figure is modelled with rare charm and delicacy, and is the more interesting because it is literally modelled by hand, and not pressed in a mould, as are most terra-cottas. The marks of the maker's fingers are still visible in several places.

Height, M.O. 097. The head has been broken off and replaced; the other breaks are as noted above. The remains of color are in small spots, many of them appreciable only under a glass. These show that the figure was of the usual feminine color, shading from white to rose-pink. The hair was of deep red, and of this the remains are more extensive than those of the flesh-color. The figure is solid, with a small hole in the back for suspension.

4. **FRAGMENT OF A STATUETTE OF EROS.** This includes the neck and torso, a small portion of each arm, and the greater part of the thighs. It is especially interesting because the pose is identical with that of the Capitoline statue of EROS BENDING HIS BOW, and the subject is in all probability the same. On the shoulders are two slits for the insertion of the wings.

Anonymous gift.

Height, M.O. 105. The fragment has been broken in two and repaired. There are no remains of color. The clay is full of specks of mica.

5. **CIRCULAR ANTEFIX**, decorated with a head of Medusa, full-front, in relief. The type of the head is transitional between the later archaic, such as that found on the shield of the Parthenos, and the beautiful. The face itself is round and flat, the hair is rendered in archaic waves, the mouth is open, the upper teeth show, and there is a row of serpents symmetrically arranged around the head, all turned towards the top, where they meet. But the features have not more than a trace of the ugly type. The eyes, which are wide apart, are expressive; the nose is long, straight and only slightly tip-tilted, and the lips are well formed, though it is in the mouth that the nature of the Gorgon is suggested, by the drawn corners and the prominence of the teeth. The colors on the head are in a fair state of preservation. The face is yellowish, with pink in both cheeks. The eyes are outlined with black, and the iris of each is dark, possibly brown. The brows are black, the hair is a strong yellow, and the snakes are black. There is a small trace of red on the upper lip; otherwise there are no remains of color about the mouth.

Height, M.0.24; width, M.0.25. There is a large break above the right temple, and another on the lower part of the opposite side of the antefix. These affect the face but slightly. The clay is yellow, of medium grain, and porous.

6. ANTEFIX, of the Southern Italian style of the late fourth or third century B. C. The front is decorated with a head, full-front, in relief, the type of which is not uncommon among Tarentine antefixes, though it has been variously interpreted. Examples of it have been published by Abeken, in the *Monumenti dell' Instituto*, III, pl. VIII, 2; *Annali*, 1839, p. 225; and J. R. Anderson, in the *Journal of Hellenic Studies*, 1883, p. 118, pl. XXXII, 2. The face is youthful and beardless, with the frontal bone rather strongly developed, and the hair falls in thick, curly locks which stand out from both sides of the head. But the chief characteristic is a lion-skin cap, with what appears to be a wing on either side. The presence of these, combined with the bushy hair, which is certainly somewhat feminine in appearance, suggests a Medusa. The lion-skin cap, however, is not one of her attributes, and that the sex of the head is male is clearly indicated by the remains of color on the face and neck. These are of a strong pink, a shade which would not have been used for either Medusa or any other female figure; and I think that Mr. Anderson, cited above, is right in identifying the subject as Herakles, and explaining the wing-like projections as the flaps or cheek-pieces of the lion-skin turned up. That the modeller saw their resemblance to wings, and accentuated it by the lines which he drew in the clay and the finish he gave to the tips, seems evident, but this was probably not intended in the original design. Another indication of Herakles is the large, muscular neck.

Height, M.0.204; width, M.0.21. The front, with the head, is practically intact, flat across the bottom, and with a rounding top. The clay is yellow and rather coarse. The flesh, as noted, is a strong pink in patches, but there is not much of the color left. The hair is still a bright red-brown. There are slight traces of white on the eyes, and of the black lines around the lids, but no color is left on the lion-skin.

7. SMALL MASK, of a bearded Satyr's head, including the upper half of the skull, as well as the face. Later archaic style, dating probably from the early part of the fifth century B. C. He is bald, with horse's ears, heavy eyebrows, modelled in relief, a snub nose, and open mouth. The beard and hair are gray, and the flesh a

deep red, the colors being well preserved on the greater part of the surface.

Height, M.0.09; length, M.0.055. The right ear has been broken off and replaced; otherwise practically intact.

8. SMALL TERRA-COTTA MOULD, of a bearded Satyr's face. The hair and beard are somewhat conventionalized in their arrangement, and executed in carefully drawn, parallel lines. All the modelling has a sharpness and precision which suggest that the mould was made from a metal stamp.

Height, M.0.066; width, M.0.047. Intact. The back and sides of the mould were modelled roughly in the clay before it was baked.

9. FRAGMENT OF A SMALL TERRA-COTTA ALTAR, of Greek workmanship. The fragment includes the greater part of one side, with the base, but not the top. On the side are three figures, beautifully modelled in high relief, the youthful Dionysos in the centre, embraced by a nymph and supported by a satyr. The base is decorated with an egg-and-dart pattern in relief.

Height, M.0.066; length at base, M.0.07.

10. FRAGMENT OF A SMALL TERRA-COTTA ALTAR, of the same exquisite workmanship as the preceding. It includes a corner, with a female figure on each side. The one on the left is matronly and veiled, and her action is directed towards the left. The other is youthful, and advances to right, holding out a wreath in front of her, about to crown a trophy, only a small part of which appears in the fragment.

Height, M.0.05; width, M.0.053.

11. FRAGMENT OF THE MOULD OF A SMALL TERRA-COTTA ALTAR, of technique similar to the preceding. It includes a part of one side. A girl stands full-front, carrying a vase in her left hand, (which would be the right hand in the relief), and with her other hand at her shoulder. At the left stands a tall, male figure, only one side of which remains, resting his outstretched hand upon the girl's shoulder. Below is a small portion of the base, decorated with an egg-and-dart pattern in relief.

Height, M.0.056; width, M.0.04.

12. SMALL LAMP, of late Greek type. On the top is a bust of young Pan, full-front, in high relief. He has goat's horns and ears. Above his right shoulder is a shepherd's crook, and above

the left one a syrinx, or Pan's pipe, with two rosettes in the back ground. On the bottom of the lamp are a rosette and floral design in relief, enclosed in a loop, which forms the base of the lamp.

Length, M.O.117; width, M.O.059. Intact.

13. SMALL LAMP, of late Greek type. This is in the form of a negro (?) dwarf, squatting upon what is apparently a wine-skin, the mouth of which formed the mouth of the lamp, but is now broken off. In the top of the lamp, just behind the dwarf's head, is a round hole. One corner of the lamp, including the upper half of the right thigh of the dwarf, is broken off. There are no remains of color.

Length, M. 0.075; height, M.O.053.

#### COINS.

Under this heading belongs the most important acquisition of the year, regarding which I regret that I am unable to make more than a general statement at the present time. This is a collection of Greek and Roman coins which, though small, is remarkable for the rarity and the exceptional beauty of many of its specimens. It was purchased of a private collector, whose name is withheld at his request; and as his selections were made from the point of view of Greek coins as a branch of Greek art, rather than that of pure numismatics, the collection is remarkably well adapted to the needs and purposes of our Museum, in which numismatics, as such, have occupied a secondary position, at least up to the present. It consists altogether of 466 specimens, of which 231 have been received, and the others are to follow soon. Of the Roman coins there are only 23, and these, with one exception, are imperial types, with portrait heads in a brilliant state of preservation.

The collection consists mainly, therefore, of Greek types; and geographically these include nearly the whole range of the Hellenic world, from Southern Italy to Egypt and the eastern end of the Mediterranean. By this, of course, I do not mean to say that every town or king is included, but that the collection is not confined to any one district or region, as is frequently the case with small collections. Following the usual geographical arrangement, the portion already received includes such states or towns as are



represented from Capua to Athens, inclusive, and also the Roman coins referred to above. There has not been time to prepare a complete description of these for this Report, and it would be impossible to give a comprehensive idea of their value and interest by selecting certain examples for especial mention. Two, however, I cannot pass over, — one a dekadrachm of Syracuse, by Evaenetos (unsigned), which is unquestionably one of the most brilliant specimens of this coin in existence; and the other an extraordinary tetradrachm of Agrigentum, with the two eagles devouring a hare on the obverse, and a crab and figure of Scylla on the reverse. Both of these are so fresh and sharp that they could have been in circulation very little, if at all, before they were buried. The part of the collection which is still to come is no less remarkable, especially in the types of Asia Minor, which include a number of extremely rare examples, among them a series of the beautiful coins of Klazomenae which for excellence is probably unique.

This collection has been purchased with the remainder of the bequest of Mrs. Catharine Perkins; and when exhibited, it will be combined with the other coins acquired under the same bequest, — described in the Annual Reports for 1895 and 1897 respectively, — the whole to be known as the Catharine Page Perkins Collection of Coins.

I have also to acknowledge the following gifts : —

From Henry Brooks, Esq., a modern gold ring set with an onyx cameo, grayish white on gray, representing the mask of a bearded old man with open mouth, and wearing a fillet in his hair. Also a Roman ring of meteoric iron, set with a red jasper, in which is engraved a figure of Cupid walking to left. Both ring and intaglio are roughly executed. This was found at Metz.

From Miss Frances H. Stearns, a Roman pick, head and handle made of one piece of wrought iron (length of handle, M.0.323; of pick itself, M.0.24); and a piece of lead pipe, both found in excavations at Chester, England.

#### REPRODUCTIONS.

To our collection of reproductions we have made a most valuable and interesting addition this year, namely, the copies made by Mr. Joseph Lindon Smith of the colored reliefs on the sides of the

so-called "Sarcophagus of Alexander," in the Imperial Museum at Constantinople. As is well known, this is not only the most beautiful sepulchral monument which Greek art has left us, but it is also the most important and instructive example of the use of color in Greek marble sculpture. For this reason it was highly desirable that it should be included in our collection, in some form of reproduction which should illustrate as accurately as possible the present condition of the colors, as well as the beauty of the reliefs. As any attempt to make a cast of these might seriously imperil the colors, a mechanical reproduction is of course out of the question; and the sarcophagus being carefully protected under glass, the only process which can be satisfactorily employed on a large scale is that of free-hand copying, in the most conscientious and minute manner, by an artist who is fitted by experience for that kind of work. When, therefore, it was known that Mr. Smith was intending to include Constantinople in his travels this year, he was asked by the Museum to undertake a copy of some portion of the sarcophagus, the choice being left to him. Thanks to the great courtesy of His Excellency Hamdy Bey, Director of the Imperial Museum, who did everything possible to facilitate his work, he was able to make copies in full size of the two long reliefs — the Battle scene and the Hunt scene — which decorate the sides. These the Museum purchased upon his return, and the arrangements for their proper exhibition are now being made, so that they will probably be in place early in the coming year. They are executed in oil-colors upon canvas, and will be mounted, back to back, in a plaster setting that will reproduce the mouldings which are immediately above and below them on the original. The mouldings are being cast in dies made from the full-sized detail drawings which are published in *Une Nécropole royale à Sidon*, by Hamdy Bey and Théodore Reinach.

Mr. Smith's skill and fidelity in reproducing architectural and sculptural details are too well known here to need encomium from me, and they have never been shown to better advantage than in this work. It received the highest praises from those who were able to compare it with the original while it was in progress; and, remembering always that it is a free-hand copy, made without mechanical aid or devices of any kind, its success seems to me remarkable. In the matter of the colors it is especially satisfactory; and it not only enables us for the first time to show, by a definite

example, what an important part color played in Greek sculpture, thus helping the student to restore in imagination something of the effect of other and greater works when in their pristine condition, but it may be accepted as an accurate record of the condition of the colors upon this sarcophagus in the year 1900. From this point of view its exceptional importance as a document will constantly increase, if the colors on the original fade or disappear, and it seems inevitable that they should do so in course of time.

The only casts added during the year are six from Arretine moulds in the British Museum, purchased of Messrs. D. Brucciani & Co.

I have the honor to be, gentlemen,

Your obedient servant,

EDWARD ROBINSON.

DECEMBER 31, 1900.

## CASTS FOR SALE.

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Casts of the following-named originals in the collection of Classical Antiquities are sold by the Museum at the annexed prices, *which do not include packing or transportation*. Orders should be addressed to the MUSEUM OF FINE ARTS, BOSTON.

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### MARBLES.

1. TORSO OF APHRODITE. Pose of the Venus dei Medici, but somewhat larger. <i>Annual Report</i> , 1899, p. 28, No. 6 . . .	\$25 00
2. HEAD OF THE SAME. (The neck is missing) . . . . .	5 00
3. HEAD AND TORSO OF A STATUE OF HERMES. <i>Annual Report</i> , 1896, p. 19, No. 1; Reinach, <i>Répertoire</i> , II, 488, 3 . . . . .	12 00
4. ATTIC GRAVE LEKYTHOS, restored. <i>Annual Report</i> , 1896, p. 23, No. 6. Total height, M.1.10 . . . . .	25 00
5. COLOSSAL HEAD OF ALEXANDER. <i>Annual Report</i> , 1896, p. 21, No. 2; Helbig, <i>Monumenti antichi</i> (Lincei), VI, 1895, p. 74, pl. I . . . . .	15 00
6. BROADLANDS HEAD OF APHRODITE. <i>Annual Report</i> , 1896, p. 21, No. 3; Farnell, <i>Cults of the Greek States</i> , II, pl. LVI; Michaelis, <i>Ancient Marbles in Great Britain</i> , p. 218, No. 6 . . . . .	6 00
7. BUST OF MENANDER(?) <i>Annual Report</i> , 1897, p. 29, No. 4, . . . . .	6 00
8. HEAD OF AUGUSTUS. From the Despulg collection in Majorea. <i>Annual Report</i> , 1899, p. 31, No. 9; Hübner, <i>Antike Bildwerke in Madrid</i> , p. 297, No. 717; Bernoulli, <i>Römische Ikonographie</i> , II, p. 40, No. 72 . . . . .	7 50
9. BUST OF CORBULO. <i>Annual Report</i> , 1896, p. 24, No. 7 . . . . .	6 00
10. PORTRAIT BUST OF A YOUNG GIRL (smiling). <i>Annual Report</i> , 1896, p. 24, No. 8 . . . . .	4 00
11. PORTRAIT BUST OF A YOUNG GIRL (sad). <i>Annual Report</i> , 1896, p. 24, No. 9 . . . . .	4 00
12. HEAD OF TIBERIUS. <i>Annual Report</i> , 1888, p. 9, No. 1 . . . . .	7 50

### BRONZES.

13. SMALL ARCHAIC HEAD OF A YOUTH. <i>Annual Report</i> , 1895, p. 25; Furtwängler, <i>Neue Denkmäler</i> , I, p. 112, pl. 1 (who believes it the oldest extant example of Greek hollow casting in bronze) . . . . .	75
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14. ARCHAIC STATUETTE OF ARTEMIS, inscribed. From the Tyszkiewicz collection. <i>Annual Report</i> , 1898, p. 26, No. 16; Froehner, sale catalogue of the Tyszkiewicz collection, No. 139, pl. xv . . . . .	1 50
15. ARCHAIC HANDLE, YOUTH HOLDING TWO LIONS ON HIS SHOULDERS. <i>Annual Report</i> , 1886, p. 13; Fowler, <i>Bonner Studien</i> , p. 176; Reinach, <i>Répertoire</i> , II, 90, 2 . . . . .	2 00
16. ARCHAIC STATUETTE OF HERAKLES SHOOTING. <i>Annual Report</i> , 1898, p. 26, No. 15 . . . . .	1 00
17. ARCHAIC STATUETTE OF A DANCING GIRL. <i>Annual Report</i> , 1898, p. 28, No. 19 . . . . .	1 00
18. ARCHAIC STATUETTE OF HERAKLES, youthful, and leaning on club. <i>Annual Report</i> , 1896, p. 28, No. 5; Reinach, <i>Répertoire</i> , II, 796, 3 . . . . .	1 50
19. ARCHAIC STATUETTE OF A YOUTH, standing. <i>Annual Report</i> , 1896, p. 28, No. 6; Furtwängler, <i>Neue Denkmäler</i> , I, p. 124, pls. III, IV; Reinach, <i>Répertoire</i> , II, 817, 5 . . . . .	1 50
20. STATUETTE OF ATHENA, fifth-century type. <i>Annual Report</i> , 1887, p. 8; <i>Jahrbuch des Vereins für Alterthumsfreunde im Rheinlande</i> , 1882, pls. I, Ia; Reinach, <i>Répertoire</i> , II, 274, 8 . . . . .	1 50
21. STATUETTE OF A YOUTH, with his hands on his knees. <i>Annual Report</i> , 1896, p. 28, No. 7; Petersen, <i>Römische Mittheilungen</i> , 1891, p. 270, pl. VII; Reinach, <i>Répertoire</i> , II, 543, 6 . . . . .	1 50
22. STATUETTE OF A BEARDED SATYR, fifth-century type. <i>Annual Report</i> , 1898, p. 30, No. 27; Wernicke, <i>Römische Mittheilungen</i> 1889, p. 170 . . . . .	1 50
23. SMALL HEAD OF ATHENA, of fine style. <i>Annual Report</i> , 1896, p. 28, No. 8 . . . . .	1 00
24. SMALL STATUETTE OF A DISKOBOLOS, top of a Kottabos stand. <i>Annual Report</i> , 1895, p. 24 . . . . .	1 50
25. SMALL STATUETTE OF APOLLO, fourth-century type. <i>Annual Report</i> , 1896, p. 28, No. 9 . . . . .	75
26. STATUETTE OF DIONYSOS, headless. <i>Annual Report</i> , 1896, p. 28, No. 10; Reinach, <i>Répertoire</i> , II, 787, 6 . . . . .	1 50
27. STATUETTE OF A YOUNG SATYR, Hellenistic type. <i>Annual Report</i> , 1896, p. 28, No. 11; Reinach, <i>Répertoire</i> , II, 788, 8, . . . . .	1 50
28. FRAGMENT OF A SMALL STATUETTE OF SILENOS, seated. <i>Annual Report</i> , 1896, p. 29, No. 12 . . . . .	75
29. STATUETTE OF POSEIDON. <i>Annual Report</i> , 1896, p. 29, No. 13; Overbeck, <i>Kunstmythologie</i> , II, pl. III, 4 a & b; Reinach, <i>Répertoire</i> , II, 779, 4 . . . . .	1 00
30. STATUETTE OF A NUDE GIRL, as support. Faliscan. <i>Annual Report</i> , 1898, p. 33, No. 37 . . . . .	2 00
31. STATUETTE OF APHRODITE, Capitoline type. <i>Annual Report</i> , 1895, p. 25 . . . . .	1 50



32.	STATUETTE OF A COMIC ACTOR, declaiming. <i>Annual Report</i> , 1898, p. 33, No. 35 . . . . .	1 00
33.	GRIFFIN. <i>Annual Report</i> , 1896, p. 29, No. 14 . . . . .	1 00
34.	BULL. <i>Annual Report</i> , 1896, p. 29, No. 15; Reinach, <i>Répertoire</i> , II, 824, 2 . . . . .	1 50
35.	DOG. <i>Annual Report</i> , 1896, p. 29, No. 16 . . . . .	1 50

#### ARRETINE MOULDS.

Impressions, in plaster, of all the Arretine moulds and fragments of moulds in the Museum collection are to be had at prices ranging from 15 cents to \$2.50 each. The price of a complete set of sixty-two pieces is \$25.00, not including the cost of packing.

#### GEMS.

Plaster impressions of most of the gems in the Museum collection will be furnished on request, but are not kept regularly on sale.

#### SCULPTURES IN OTHER MUSEUMS.

*The moulds of these were made from casts in this Museum.*

A.	HERMES FROM ANDROS, Athens . . . . .	\$50 00
B.	THE VENUS OF CAPUA, Naples . . . . .	45 00
C.	EROS AND DOLPHIN, marble group, Naples . . . . .	35 00
D.	DEAD AMAZON, from the Attalos Group, Naples . . . . .	15 00
E.	WOUNDED GAUL, from the Attalos Group, Naples . . . . .	15 00
F.	DORYPHOROS, bronze bust, Naples . . . . .	6 00
G.	AROLLO, bronze bust, archaic, Naples . . . . .	6 00
H.	SO-CALLED "SAPPHO," bronze bust, Naples . . . . .	6 00

## REPORT OF THE CURATOR OF THE JAPANESE DEPARTMENT.

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*To the Committee on the Museum :*

GENTLEMEN : The following exhibitions have been placed in the Japanese corridor since September, 1899 (the date of the writer's appointment) :—

### WINTER OF 1899-1900.

In centre cases at west end of corridor a collection of Japanese prints, comprising a number of landscapes by Hiroshige and a few other prints by Kiyonaga, Harunobu and Shigemasa, — selected from the collection of Mr. Denman W. Ross.

A collection of paintings (screens, panels, etc.) by Iwasa Matahei, owned by Mr. Ross.

### WINTER OF 1900-1901.

A series of prints selected from the collections of Dr. William Sturgis Bigelow and Mr. Denman W. Ross, arranged chronologically with the purpose of showing the evolution of the art of color printing in Japan.

Since September, 1899, the following additions to the collection have been made :—

By the bequest of Mr. William P. Babcock : Sixty illustrated books ; ten hundred and eighty prints, by Kunisada and his contemporaries.

Doctor Bigelow has added to his collection some valuable prints from the " Brinkley-Conder " sale of 1900.

Mr. Ross has also acquired some valuable paintings and prints.

Subscription is now made to the following periodicals which, through their fine illustrations and text, afford much assistance to the student of Japanese art :—

The "Kokkwa," published monthly.

The "Nippon Bisitsu jo," published monthly.

The "Bisitsu Gaho jo," published fortnightly.

The "Bisitsu Hokan jo."

Besides the work on the registration of prints, paintings, etc., a beginning has been made to a rough classification of the paintings according to their artistic value, with a view to facilitating the selection of the best for private and public exhibition.

Respectfully yours,

WALTER M. CABOT,

*Curator of the Japanese Department.*

## REPORT ON THE LIBRARY

FOR 1900.

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The Committee on the Library beg leave to submit the following Report of the Curator in charge : —

The appropriation for the expenses of the Library during the year 1900 was . . . . .	\$1500 00
The purchases from the previous appropriation not paid for at the time of the last annual report amounted to . . . . .	\$221 43

The expenditures have been as follows : —

Subscriptions to Art Journals . . . . .	\$90 93
Subscriptions to Archæological Journals . . . . .	51 38
Subscriptions to Books . . . . .	188 50
Purchases . . . . .	428 54
Binding . . . . .	272 14
Miscellaneous . . . . .	13 28
	\$1044 77

The outstanding orders not yet paid for amount to \$665.75, leaving an unexpended balance of \$10.91.

The accessions to the Library during the past year have been as follows : —

Books given . . . . .	130
Pamphlets given . . . . .	180
Purchases . . . . .	72
Subscriptions to Périodicals . . . . .	6

The more important gifts during the year have been as follows : —

- Il Museo Chiaramonti. 3 Vols. Folio. Roma 1808, 1837, 1843.  
 Il Museo Pio-Clementino. 8 Vols. Folio. Roma 1782-1843.

Old Wedgwood: The English Relief Art Work of the XVIIIth. Century. Made by Josiah Wedgwood at Etruria, in Staffordshire, 1760-1795. Illustrations in fac-simile by Parrot & Co., of Paris. F. Rathbone, London, 1893.

Das Heidelberger Schloss, mit Genehmigung des grossherzoglich badischen Ministeriums der Finanzen. Mit 60 Tafeln in Lichtdruck. 5 Vols. Folio. Julius Koch und Fritz Seitz. Darmstadt, 1891.

L'Enfer de Dante Alighieri. Avec les Dessins de Gustave Doré. Traduction française de Pier-Angelo Fiorentino. Accompagnée du texte italien. Folio. Paris, 1861.

Imitations of original drawings by Hans Holbein. Folio. John Chamblaine, London, 1792.

The more important purchases during the year have been as follows :—

Élite des Monuments céramographiques. 4 Vols. Large 4to. Par Ch. Lenormant et J. DeWitte. Paris, 1844-61.

Monuments Grecs. Publiés par l'Association pour l'Encouragement des Études Grecques en France. 2 Vols. Large 4to. Heliogravure Plates. Paris, 1871-86.

Etruskische und Kampanische Vasenbilder des kgl. Museums zu Berlin. Herausgegeben von Eduard Gerhard. Folio. Text & Plates. Berlin, 1843.

Griechische und Etruskische Trinkschalen des kgl. Museums zu Berlin. Herausgegeben von Eduard Gerhard. Folio. Text & Plates. Berlin, 1843.

Trinkschalen und Gefässe des kgl. Museums zu Berlin und anderer Sammlungen. Herausgegeben von Eduard Gerhard. Folio. Text & Plates. Berlin, 1848.

Peintures des Vases Antiques de la Collection de M. le Chev. William Hamilton. 4 Vols. Folio. Première Edition de Florence. 1800-1803.

Die Gräber der Hellenen. Von O. M. Baron von Stackelberg. Folio. Text & Plates. Berlin, 1837.

Old paintings scarcely known in Belgium. Collection made and described by P. Wytsman. Brussels, 1899.

Le Musée du Louvre: Peinture-Dessins-Sculpture-Archéologie-Objets d'Art. Ouvrage publié sous la direction de M. Paul Gaultier. Paris, 1899-1900. Folio.

Turner and Ruskin: An Exposition of the Work of Turner from the Writings of Ruskin. Edited with a biographical note on Turner by Frederick Wedmore. 2 Vols. Imperial 4to. Ninety-one illustrations. London, 1900.

A Complete Illustrated Catalogue of the whole of the paintings in the National Gallery. Edited by Sir Edward J. Poynter. 3 Vols. Folio. New York, 1899.



The new subscriptions to periodicals have been as follows :—

Masters in Art. Boston. Monthly.

Die Kunst. Munich. Monthly.

Das Museum. Berlin. Monthly.

Monatsberichte über Kunstwissenschaft und Kunsthandel. Munich.  
Monthly.

Rassegna Bibliographica dell' Arte Italiana. Forli. Quarterly.

The Dial. Chicago. Semi-monthly.

Respectfully submitted,

BENJ. IVES GILMAN.



## III. Committee on Library:

(a) Purchases . . . . .	428 54
(b) Subscriptions to Art Journals . . . . .	90 93
(c) Subscriptions to Arch. Journals . . . . .	51 38
(d) Subscriptions to Books . . . . .	188 50
(e) Binding . . . . .	212 14
(f) Miscellaneous . . . . .	13 28

## IV. Salaries

Purchase of Land.—Expenses on acct. Fonway,	1,044 77
Income, J. W. Palge Fund . . . . .	16,375 00
*Purchase of Securities . . . . .	699 19
City of Boston, Taxes . . . . .	1,623 84
George B. Hyde, Securities . . . . .	211,487 22
Interest Account . . . . .	8,962 56
Legal Expenses . . . . .	19 49
Expenses of Treasurer . . . . .	14,543 94
Annuity for Miss H. J. Kochler . . . . .	348 59
Notes Receivable . . . . .	62 90
Balance, Cash . . . . .	5,000 00
	100,000 00
	4,641 78
	<u>\$545,427 72</u>

From Executors Will Henry L. Pierce . . . . .	15,000 00
" " " Robert C. Billings . . . . .	92,500 00
" " " Daniel S. Ford . . . . .	6,000 00
" " " Lucy Ellis . . . . .	9,400 00
Charged Advance to Committee on Museum in last Report . . . . .	1,230 00
Now charged Committee on Museum for Printing Catalogues . . . . .	100,000 00
Special Fund . . . . .	

\$545,427 72

## \* PURCHASE OF SECURITIES.

16,000 Bonds, Walter Baker & Co. Ltd., 4½'s . . . . .	\$16,000 00
25,000 " Illinois Steel Co. 5's . . . . .	25,320 55
25,000 " Montana Central 6's . . . . .	33,254 17
50,000 " Milwaukee Lake Shore & Western 5's, . . . . .	62,437 50
5½ Shares N. Y. Central & Hudson River R. R., . . . . .	72,775 00
10 " American Telp. & Telg. Co. . . . .	1,000 00
7 " N. E. Telephone & Telegraph Co., . . . . .	700 00
	<u>\$211,487 22</u>

Building Account	Extension No. 1	•	•	•	•	•	Original Subscriptions	1878	•	•	•	•	\$235,032 96
"	"	2	•	•	•	•	"	1887	•	•	•	•	120,003 00
Furniture and Fixtures	•	•	•	•	•	•	Donations and Legacies	•	•	•	•	•	230,462 67
Works of Art	•	•	•	•	•	•	Fund for Addition to Museum	•	•	•	•	•	25,084 36
Library	•	•	•	•	•	•	Funds:	•	•	•	•	•	20,777 32
Advance to Curator for Current Expenses	•	•	•	•	•	•	1st. Principal and Income restricted to certain uses.	•	•	•	•	•	•
Profit and Loss	•	•	•	•	•	•	Sylvania A. Denio Fund	•	•	•	•	•	\$50,000 00
Special Investments for Fund for Addition to Museum.	•	•	•	•	•	•	W. W. Warren Fund	•	•	•	•	•	60,000 00
\$20,000 New York Central & Hudson River Railroad, 3 1/4's, 1895 (Lake Shore Coll.)	•	•	•	•	•	•	Special Fund	•	•	•	•	•	100,000 00
Investments:	•	•	•	•	•	•							200,000 00
\$35,000 Milwaukee, Lake Shore & West. ern Gold R. F. 5's, 1929	•	•	•	•	•	•	2d. Income Restricted to certain uses.	•	•	•	•	•	•
25,000 Montana Central 1st 6's, 1937	•	•	•	•	•	•	Junius Fund	•	•	•	•	•	\$163,654 21
38,000 Illinois Steel Plain 5's (non conv.)	•	•	•	•	•	•	Ofis Norcross Fund	•	•	•	•	•	0,600 00
1013	•	•	•	•	•	•	J. L. Gardiner Fund	•	•	•	•	•	20,000 00
30,000 Missouri, Kansas & Eastern 1st	•	•	•	•	•	•	Abbott Lawrence Fund	•	•	•	•	•	10,000 00
Gold 5's, 1922	•	•	•	•	•	•	B. P. Cheney Fund	•	•	•	•	•	6,000 00
25,000 Electric Light & Power Co. of	•	•	•	•	•	•	J. W. Falge Fund	•	•	•	•	•	40,321 34
Syracuse 1st 6's, 1922, 5-30	•	•	•	•	•	•							•
236,000 Walter Baker Co. Ltd., 11's, 1903,	•	•	•	•	•	•	3d. Income Unrestricted.	•	•	•	•	•	•
20,000 Chesapeake & Ohio 5's 1st Con.,	•	•	•	•	•	•	Henry L. Pierce Fund	•	•	•	•	•	\$50,000 00
1039	•	•	•	•	•	•	George B. Hyde Fund	•	•	•	•	•	93,000 00
25,000 Metropolitan Tel. & Tel. 1st 5's,	•	•	•	•	•	•	Samuel E. Sawyer Fund	•	•	•	•	•	2,000 00
1013	•	•	•	•	•	•	Ann White Vase Fund	•	•	•	•	•	00,500 00
75,000 Union Pacific 1st 4's, 1917	•	•	•	•	•	•	Ann White Dickinson Fund	•	•	•	•	•	40,000 00
9,000 Burlington & Missouri Rv. R. R.	•	•	•	•	•	•	Richard Perkins Fund	•	•	•	•	•	50,000 00
In Neb., 6's, 1918, 21's	•	•	•	•	•	•	R. W. Fund	•	•	•	•	•	6,000 00
25,000 Chicago, Juniata, Ry & Union Stock	•	•	•	•	•	•	Everett Fund	•	•	•	•	•	7,500 00
Yds. Gold 5's, 1916	•	•	•	•	•	•	Caroline S. Gullid Fund	•	•	•	•	•	9,250 00
31,000 Burlington, Cedar Rapids &	•	•	•	•	•	•							•
Northern 1st Gold 5's, 1934	•	•	•	•	•	•	4th. Wholly Unrestricted.	•	•	•	•	•	•
2,000 Brookline Gas 1st 5's, 1913	•	•	•	•	•	•	Arthur Ketch Fund	•	•	•	•	•	\$25,000 00
2,000 Chicago, Burlington & Quincy	•	•	•	•	•	•	H. L. Pierce Reelduary Fund	•	•	•	•	•	745,000 00
R. R. 3's, 1940	•	•	•	•	•	•	Isaac Sweetser Fund	•	•	•	•	•	47,000 00
35,000 Kansas City & Memphis Ry.	•	•	•	•	•	•	Moses Kimball Fund	•	•	•	•	•	5,000 00
Bridge Co. 1st Gold 5's, 1929	•	•	•	•	•	•	Harvey D. Parker Fund	•	•	•	•	•	100,000 00
39,000 Baltimore & Ohio R. R. 1st 4's,	•	•	•	•	•	•	Sara G. Thomas Fund	•	•	•	•	•	5,000 00
1948	•	•	•	•	•	•	Martha A. Edwards Fund	•	•	•	•	•	40,000 00
7,000 Ottumwa, Cedar Falls & St. Paul	•	•	•	•	•	•	Catherine B. Perkins Fund	•	•	•	•	•	102,000 00
1st 5's, 1909	•	•	•	•	•	•	Henry P. Kidder Fund	•	•	•	•	•	10,000 00
14,000 Chicago, Burlington & Quincy	•	•	•	•	•	•	B. P. Cheney Bequest Fund	•	•	•	•	•	5,000 00
R. R. 4's, 1921	•	•	•	•	•	•							•
													673,161 63





## ANNUAL SUBSCRIBERS FOR 1900.

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 Chapin, Horace D.  
 Chase, Miss Ellen  
 Chase, Philip A.  
 Cheever, David W.  
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 Clark, George L.  
 Clark, J. H.  
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 Coolidge, Algernon, Jr.  
 Coolidge, Archibald Cary  
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 Crocker, Miss Sarah H.  
 Crocker, Uriel H.  
 Crosby, Stephen M.  
 Cruft, Miss  
 Culbertson, Miss Emma B.  
 Cummings, Charles A.  
 Cummiugs, Mrs. Charles A.  
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 Curtis, Horatio Greenough  
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 Curtis, Richard Cary  
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 Cushing, Robert M.  
 Cushing, Miss Sarah P.  
 Cutler, Mrs. E. G.  
 Cutter, Abram E.  
 Cutter Co., The A. B.  
 Dabney, Lewis S.  
 Dalton, Charles H.  
 Dana, Mrs. Richard H., Jr.  
 Dana, Miss Ruth Charlotte  
 Dana, Samuel B.  
 Danforth, James H.  
 Daniels, Nathan H.  
 Darrow, Charles  
 Davenport, Francis H.  
 Davis, Mrs. Charles, Jr.  
 Davis, James C.  
 Day, Henry Brown  
 Dean, Charles A.  
 Dean, Mrs. Charles A.

- Dean, Mrs. John  
 Deland, Miss Emily M.  
 Delano, Miss Julia  
 De Long, Edwin R.  
 Demmon, Daniel L.  
 Denison, Mrs. John N.  
 Dennie, James  
 Dennison, Mrs. E. W.  
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 Dexter, George  
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 Dexter, Philip  
 Dexter, William S.  
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 Doliber, Thomas  
 Dooley, William J.  
 Dorr, George Bucknam  
 Dow, Miss Lucia A.  
 Downer, Frank W.  
 Downer, Mrs. Samuel.  
 Dowse, Charles F.  
 Draper, Eben S.  
 Dresser, Edwui  
 Driver, William R.  
 Drummond, Mrs. James  
 Dumaresq, Mrs. Herbert  
 Dunn, Miss Sarah  
 Durant, William  
 Dutton, Miss Mary M.  
 Dwight, Edmund  
  
 Eaton, Miss Catherine S.  
 Eaton, William S.  
 Eddy, Mrs. Robert H.  
 Edwards, Jacob  
 Eliot, Charles W.  
 Eliot, Mrs. Samuel  
 Elliot, John W.  
 Elliot, Mrs. John W.  
 Ellis, Augustus H.  
 Emery, George D.  
 Emery, Thomas J.  
 Emmerton, Mrs. George R.  
 Emmons, Arthur B.  
 Endicott, William  
  
 Endicott, William, Jr.  
 Endicott, William C.  
 Estabrook, Arthur F.  
 Eustis, W. E. C.  
 Evans, Mrs. Glendower  
 Evans, John  
  
 Fabyan, George F.  
 Fairbanks, Charles F.  
 Fairbanks, Miss C. L.  
 Fairbanks, J. L. & Co.  
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 Farlow, Lewis H.  
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 Farlow, Mrs. William G.  
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 Faulkner, Miss  
 Faulkner, Mrs. George  
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 Fay, Joseph S., Jr.  
 Fay, Miss Sarah B.  
 Fay, Temple R.  
 Fenno, Mrs. Isaac  
 Fields, Mrs. James T.  
 Fish, Frederick P.  
 Fiske, Miss Elizabeth L.  
 Fiske, George S.  
 Fiske, Mrs. Joseph N.  
 Fitch, Miss Carrie T.  
 Fitz, Reginald H.  
 Fitz, Walter Scott  
 Fitz, Mrs. Walter Scott  
 Flagg, Augustus  
 Floyd, Charles Harold  
 Folsom, Miss Amy  
 Folsom, Miss Anna S.  
 Folsom, Charles F.  
 Forbush, George S.  
 Ford, Worthington C.  
 Forsaith, William J.  
 Foster, Charles H. W.  
 Foster, Mrs. Charles H. W.  
 Foster, Francis A. & Co.

Foster, Francis C.  
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 French, Miss Cornelia Anne  
 French, Frederick W.  
 French, John D. Williams  
 French, Mrs. John J.  
 French, Jonathan  
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 "A Friend"  
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 Frothingham, Miss Ellen  
 Frothingham, Mrs. Frederick  
 Frothingham, Mrs. Octavius B.  
 Fry, Mrs. Charles

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 Gardner, George P.  
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 Ginn & Co.  
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 Goddard, George A.  
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 Goodwin, Miss Frances  
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 Goodwin, William W.  
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 Grew, Mrs. Henry Sturgis  
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 Hall, George G.  
 Hall, Mrs. Harry S.  
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 Harding, Emor H.  
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 Haven, Franklin  
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 Haynes, John C.  
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 Heald, Mrs. Simpson C.  
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 Higginson, Mrs. Henry Lee  
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 Jackson, Mrs. P. T.  
 Jackson, Capt. William H.  
 Jacobs, J. Arthur  
 James, George Abbot  
 Jaques, Mrs. Francis  
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 Loring, Augustus P.  
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 Loring, William Caleb  
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 Parker, Miss Ellen G.  
 Parker, Mrs. G. H.  
 Parkinson, John  
 Parkinson, Mrs. John  
 Parkman, Miss E. W. S.  
 Parkman, Miss Mary R.

Parsons, Miss Elizabeth  
 Parsons, Miss Georgiana  
 Parsons, William E.  
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 Peabody, Frank E.  
 Peabody, Robert S.  
 Peabody, Mrs. S. Endicott  
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 Perry, Miss Martha A.  
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 Phillips, Elijah B.  
 Phillips, Mrs. John C.  
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 Pickering, Mrs. Henry  
 Pickman, Dudley L.  
 Pickman, Mrs. Dudley L.  
 Pierce, Miss Katharine C.  
 Pierce, Mrs. Nathaniel W.  
 Pierce, Philneas  
 Pingree, David  
 Pope, The Misses  
 Pope, Albert A.  
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 Potter, Mrs. Warren B.  
 Prager, Philip  
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 Pratt, Mrs. George Langdon  
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 Pratt, Lucius G.  
 Pratt, Miss Mary  
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 Proctor, Miss Mary B.  
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 Putnam, Miss Georgina Lowell  
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 Putnam, Mrs. J. Pickering  
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 Quincy, Mrs. George Henry

Rackemann, Charles S.  
 Radelyffe, Herbert  
 Radeke, Mrs. Gustav  
 Raymond, Mrs. Curtis B.  
 Raymond, Mrs. Henry E.  
 Read, Mrs. Lucy R.  
 Read, Miss Sarah E.  
 Reed, Mrs. Benjamin T.  
 Reed, Henry R.  
 Reed, Mrs. Henry R.  
 Reed, James  
 Reed, Miss Mary T.  
 Remick, Frank W.  
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 Rhodes, James Ford  
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 Richards, Mrs. F. G.  
 Richards, Robert H.  
 Richardson, Miss Ellen B.  
 Richardson, Manlee H.  
 Richardson, Thomas F.  
 Richardson, William L.  
 Richmond, Joshua B.  
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 Ritchie, John  
 Robbins, Royal E.  
 Robinson, J. C.  
 Robson, Louis E. K.  
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 Rodman, Miss Mary  
 Rodman, Samuel W.  
 Rodocanachi, J. M.  
 Roessle, John  
 Rogers, The Misses  
 Rogers, Mrs. William B.  
 Rollins, William Herbert  
 Ross, Denman W.  
 Ross, Henry F.  
 Ross, Mrs. John L.  
 Ross, Mrs. M. Denman  
 Ross, Mrs. Waldo O.  
 Rotch, A. Lawrence  
 Rowe, Henry S.  
 Royce, Josiah  
 Russell, Edward

Russell, Edward T.  
 Russell, Mrs. Robert Shaw  
 Russell, Mrs. Samuel H.  
 Russell, Thomas H.  
 Rust, Nathaniel J.  
  
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 Sargent, Mrs. Epes  
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 Sears, Harold C.  
 Sears, Miss Helen  
 Sears, Henry F.  
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 Seaverns, Miss Mary R.  
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Sherry, William A.  
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 Stanwood, Edward  
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 Stearns, Richard H.  
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 Stevens, Joseph C.  
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 Stevens, Oliver  
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 Stone, Lincoln R.  
 Stone, Richard  
 Storer, The Misses  
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 Welch, Mrs. Charles W.  
 Weld, A. Davis  
 Weld, Charles G.  
 Weld, Daniel  
 Weld, Miss Edith  
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 Wesselhoeft, Mrs. Walter  
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 Wheeler, Alexander S.

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| Wheelwright, Edmund M.           | Williams, John D.           |
| Wheelwright, Edward              | Williams, John J.           |
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| Wheelwright, George W.           | Wilson, Miss Lilly M.       |
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| Wheelwright, John W.             | Winchester, Daniel L.       |
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| Whitman, Henry                   | Wood, Frank                 |
| Whitman, James H.                | Wood, Mrs. Frank            |
| Whitman, William                 | Wood, Henry                 |
| Whitney, Miss Anne               | Woodbury, John P.           |
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| Whittemore, John Q. A.           | Wright, Miss Esther Fidelia |
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| Wigglesworth, George             | Wright, Mrs. John Harvey    |
| Wigglesworth, Thomas             | Wright, Mrs. Mary E.        |
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| Willard, Ashton Rollins          |                             |
| Willard, Joseph A.               | Yamanaka, S. & Co.          |
| Willard, Zabdial A.              | Yerxa, Henry D.             |
| Willcutt, Levi L.                | Young, Charles L.           |
| Williams, Miss Adelia C.         | Young, Edward J.            |
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In response to the circular calling for subscriptions of ten dollars, in the year 1900, the following donations of sums other than ten dollars were received : —

Ames, Mrs. Frederick L. . . . .	\$25 00
Andrews, Miss Ellen . . . . .	20 00
Black, Mrs. George N. . . . .	100 00
Black, George N. . . . .	100 00
Bradley, Miss Abby A. . . . .	30 00
Bremer, Mrs. John L. . . . .	20 00
Browne, Edward I. . . . .	50 00
Cary, Mrs. Edward M. . . . .	20 00
Center, Joseph H. . . . .	20 00
Dalton, Charles H. . . . .	20 00
Dana, Miss Ruth Charlotte . . . . .	25 00
Farlow, Lewis H. . . . .	100 00
Fay, Miss Sarah B. . . . .	20 00
Foster, Francis C. . . . .	20 00
"A Friend" . . . . .	100 00
Goodwin, Miss Mary Evert . . . . .	20 00
Greene, Mrs. Francis B. . . . .	25 00
Greene, Miss Mary Amory . . . . .	20 00
Grew, Edward S. . . . .	25 00
Henchman, Miss Annie Parker . . . . .	20 00
Henchman, Nathaniel Hurd . . . . .	20 00
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Hope, Arthur L. . . . .	5 00
Hopkins, Charles A. . . . .	50 00
Hunnewell, Hollis H. . . . .	20 00
Kidder, Henry T. . . . .	100 00
Kidder, Nathaniel Thayer . . . . .	25 00
Lee, Elliot C. . . . .	20 00
Lowell, Augustus . . . . .	20 00
Minot, Laurence . . . . .	25 00
Paine, Charles J. . . . .	100 00
Pickman, Dndley L. . . . .	25 00
Pickman, Mrs. Dudley L. . . . .	25 00
Potter, Mrs. Warren B. . . . .	50 00
Robinson, J. C. . . . .	20 00
Rodocanachi, J. M. . . . .	20 00
Sears, David . . . . .	15 00

Skinner, Francis . . . . .	\$20 00
Storer, John H. . . . .	5 00
Walker, Grant . . . . .	50 00
Ware, Miss Charlotte L. . . . .	20 00
Warren, Miss Cornelia . . . . .	25 00
Warren, Mrs. Samuel D., Sr. . . . .	50 00
Warren, Samuel D. . . . .	100 00
Welch, Charles A. . . . .	25 00
Wheelwright, Edward . . . . .	20 00
Whitney, Miss Anne . . . . .	50 00

## DONATIONS IN 1900.

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On April 25, 1872, the following vote was adopted by the Trustees:—

*Voted*, That all gifts to the Museum be received on the understanding that they are to be at the absolute disposal of the Board.

The policy indicated has been continuously enforced.

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### ANONYMOUS.

An oil painting by Bassano, "The Scourging of Christ."

Two North American Indian baskets, Navajo and Apache; three pieces of carved wood, tankard and spoons, Norwegian, and a jar of pottery, Spanish(?).

A "bow-stretcher," so-called, of bronze; fragment of a terra-cotta statuette, Eros stretching his bow; fragment of a Greek vase, and a mould for the base of a vase, Arretine ware.

### BEQUEST OF WILLIAM P. BABCOCK.

Four oil paintings by himself, "The Red Hat," "The Basket of Flowers," "A Concert," "A Sketch"; sixteen books and seven thousand seven hundred and thirty-three prints; two thousand and nine photographs; two hundred and thirty-two galvano-plastic reproductions; one etched copper plate; sixty illustrated books and one thousand and eighty Japanese prints; seventy-four original drawings in water color, charcoal, and pencil, by Michel, Chas. Jacque, Bonvin, Barye, R. L. Newman, Craig, E. van Marck, Gnerbet, Daumier, Chas. Bouvier, and by W. P. Babcock; also to the Library, sixty-four works in eighty-seven volumes.

### WM. STURGIS BIGELOW, M. D., AND D. W. ROSS.

Kokkwa, Japanese Magazine of Arts, one hundred and twenty-five numbers.

### HENRY BROOKS, Lincoln, Mass.

A Cameo, of onyx, mask of an old man, in modern setting; and a ring said to be of meteoric iron set with an intaglio of red jasper.

### MISS MARGARETTE W. BROOKS.

One photograph.

## BEQUEST OF EDMUND DWIGHT.

Three oil paintings, "The Hurdy-gurdy Boy," dated 1851; and "The Girl with Kitten," 1856, by Wm. Morris Hunt; and a landscape, by Washington Allston.

## EGYPT EXPLORATION FUND, 15th Donation.

From excavations at Abydos: 3 vases in limestone, prehistoric inscription of King Qa, 1st dyn.; shrine of Ra-mem-ma-em-heb, with libation table XVIII dyn.; 2 plaster casts, Ptolemaic; ivory petals, inlays and kohl stick; kohl pot, schist, green glazed; 9 ushabti; 3 scarabs; fragment of Amphora, blue glaze; 10 agate marbles; glaze beads and glass.

## CHARLES L. FREER, Detroit, Mich.

To the Morse Collection, a piece of Japanese Pottery. Soshiro, Kyoto, 1640.

## MRS. EDWARD FROTHINGHAM.

A piece of lace, Brussels point. Point de Angleterre. Late XVII Century.

## THEODORE GRAF, Vienna.

Twenty-nine reproductions of the Graf portraits.

## EDWARD A. GROZIER.

An oil painting by Elihu Vedder, "Lazarus."

## MISS E. E. P. HOLLAND, Concord, Mass.

Three pieces of porcelain, Chinese, and two "watch-papers," cut and painted by Hammatt Billings when a boy.

## MRS. GEORGE LINDER.

Seven pieces of pottery and porcelain. Persian, Luxembourg, Brussels, Rockingham, Castleford, and Davenport, etc.

## HON. HENRY CABOT LODGE.

One hundred and ninety-six casts of cameos and intaglios.

## RUFUS E. MOORE, New York.

To the Morse Collection, a piece of Japanese pottery, by Yôhachi, 1810.

## MRS. SAMUEL TORREY MORSE.

Two pieces of Greek pottery, a kylix signed Duris, a vase of black terra sigillata, and a terra-cotta vase in form of a figurine, "Venus Rising from the Sea."

## EDWARD S. MORSE.

Three "bow-stretchers," so-called, of bronze.

## BEQUEST OF ALEXANDER MOSELEY.

Through Miss Ellen F. Moseley, an oil painting by Frederic P. Vin-ton. Portrait of Mr. Moseley.

## A. MOUCHOTTE, New York.

A photograph of the Palais de Beaux Arts at the Paris Exhibition of 1900.

## MRS. Z. NUTTALL.

Two embroidered caps from Bokhara, and a piece of embroidery from Finland.

## MRS. THOMAS O. RICHARDSON.

A gun, powder flask, and hunting-horn, old German, from the collection of Richard Baker.

## MRS. GEO. O. ROGERS, Forest Grove, Oregon.

A shoe, worn by a lady of rank, and a pair of shoes, Chinese.

## NATALIS RONDOT, Lyons, France.

A photograph of a very rare early French Chiaroscuro.

## DENMAN W. ROSS.

One hundred and thirty-nine pieces of textiles, brocades, velvets, embroidery, lace, etc.; thirty-three pieces of pottery and porcelain, Persian, Chinese, and North American Indian; twenty-four pieces of wrought-iron, locks, hinges, spurs, etc., bought in Mexico; four pieces of carved wood; and a manuscript Bible, on swan's skin, Latin, XIII century, with ornamental capitals and initials.

To the Morse Collection, a piece of Japanese pottery, Akatsu-oribe, Owari.

Three photographs of Japanese sculpture.

## QUINCY A. SHAW.

An Altar-piece, "A Pietà with Saints," signed "Bartolomeo Vivarini, 1485," from a monastery near Venice, and an altar-piece, "The Annunciation," by Palma Giovane.

## MISS FRANCES H. STEARNS.

An iron pick, and a piece of lead pipe (Roman), found in excavations at Chester, England.

## MISS ELLEN A. STONE, Lexington.

Many pieces of early printed cottons, and a cap from Madeira.

## THE AMERICAN EXPLORATION SOCIETY, Mrs. Sara Y. Stevenson, Secretary.

An Etruscan Sarcophagus of stone, with a reclining figure on the lid, from a necropolis near Viterbo, Italy.

## THE SECRETARY OF THE BOSTON ART STUDENTS ASSOCIATION.

Five photographs of paintings owned by R. Hall McCormick.

## MRS. E. N. VANDERPOOL, Litchfield, Conn.

A piece of ribbon (French), time of the First Empire.

## MRS. VINTON (MISS ELIZABETH H. SWETT).

Two photographs of the Soldiers' and Sailors' Monument in Jersey City, by Philip Martiny.

## THOMAS E. WAGGAMAN, Washington, D. C.

To the Morse Collection, two pieces of Japanese pottery, one Kyoto

## MRS. GEORGE W. WALES.

A book of photographs of modern Burano lace.

## EDWARD P. WARREN.

Head of a king (Egyptian), wearing the Kluft, the Uræus, emblems of Kneph, etc., hard limestone; and a figure of a Nubian(?) woman, carved in wood.

## MRS. ANDREW C. WHEELWRIGHT.

Four terra-cotta masks or heads, Græco-Roman(?).

## MR. AND MRS. EDWARD WHEELWRIGHT.

Two hundred and seventy-three photographs of paintings by Rembrandt, many with marginal notes by Mr. Wheelwright; two hundred and ninety-five prints, mostly after Rembrandt; eight works on Rembrandt; fifteen catalogues, in which mention is made of Rembrandt's work, and four periodicals.

## H. YOSHIDA, Japan.

A water color, Kara-Mon, interior gate of Nikko.



## DONATIONS TO THE PRINT DEPARTMENT.

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JAMES T. ARMSTRONG, Clapham Common, England.

Six book-plates.

HOWARD P. ARNOLD.

A photogravure reproduction, in colors, of a memorial window.

MME. VALERIE BRETTEAUER, Trieste, Austria.

Three book-plates.

MISS A. M. BROWN.

A volume of German etchings.

DR. JAMES R. CHADWICK.

One book-plate.

DR. CHARLES E. CLARKE, LYNN, MASS.

A collection of engravings by Dutch artists, two hundred and sixty-five in number.

DR. VENANCIO DESLANDES, Lisbon, Portugal.

Three book-plates.

EDUARD DILLMANN, Kornenberg, Austria.

Four book-plates.

DR. F. DÜRNHÖFFER, Vienna, Austria.

Two photo-mechanical reproductions of rare chiaroscuros, by Yoost De Negker, after Burgkmair.

W. H. DOWNING, Alton, England.

Two book-plates.

BEQUEST OF MISS LUCY ELLIS.

Forty-five engravings and lithographs.

DR. HANNS H. EWERS, Düsseldorf, Germany.

One book-plate.

MISS DOROTHY FURMAN, Flushing, L. I.

Three book-plates.

DR. SAMUEL A. GREEN.

Four hundred and thirty lithographed portraits of French kings, statesmen, etc.; and three volumes of French prints.

THE COUNCIL OF THE GROLIER CLUB, New York, Thomas E. Evans, secretary.

Catalogue of etchings and dry points, by Rembrandt. Exhibited by the Club.

MISS OLIVE L. GROVER.

Four book-plates.

MESSRS. HOUGHTON, MIFFLIN & CO.

One book, "Rembrandt."

THE ICONOGRAPHIC SOCIETY.

Two etchings, by Sidney L. Smith.

ALFRED JONES.

An etching, portrait of Washington.

S. R. KOEHLER.

A collection of prints and photographs relating to Dante; forty-two artistic postal cards; a fan of the XVIII century, decorated with color prints on satin; and nine books and pamphlets.

HUGO KOSTERKA, Vinshradý, Bohemia.

Two book-plates.

FRAU. PHILIPPINE KUHN, Innsbruck, Tyrol.

Two book-plates.

K. E. GRAF ZU LEININGEN-WESTERBURG, Munich, Germany.

Twelve book-plates.

DR. MAX LEHRS, Dresden, Germany.

Three book-plates.

MISS ELIZABETH LOMBARD.

One book-plate.

MISS SUSAN MINNS.

Four color prints, by Manuel Robbe and Muller, and twenty-three sets of artistic postal cards.

DR. RUDOLF NEUMAN, Reichenberg, Bohemia.

One book-plate.

REV. ARTHUR HOWARD NOLL, Somerville, Tenn.

Seven book-plates.

EDWARD E. NORTON.

Four engravings of the princes of the House of Savoy

EMILE OLIVE, Toulouse, France.

Two book-plates.

THE OSBORNE Co., New York.

Three half-tone prints, in color, after C. P. Ream.

MISS FLORENCE V. PAULL.

Twenty-eight posters.

EMIL H. RICHIER.

Seven book-plates.

EDWARD ROBINSON.

One book-plate.

GUSTAV SCHMIDT, Vienna, Austria.

One book-plate.

KATHERINA L. SCHÖNBERGER, Berlin, Germany.

One book-plate.

RICHARD SCHULZ, Berlin, Germany.

One book-plate.

DR. HANS W. SINGER, Dresden, Germany.

Four book-plates.

MISS ELLEN A. STONE, Lexington, Mass.

A lithograph.

FRAU F. SUSEMHL, Bremen, Germany.

One book-plate.

TRUSTEES OF THE BRITISH MUSEUM, London.

Two volumes of Bluyon's "Catalogue of Drawings." etc.

DR. A. TSCHIRCH, Berne, Switzerland.

Five book-plates.

JEAN F. VERSTER, Amsterdam, Holland.

Six book-plates.

MRS. GEORGE W. WALES.

"A catalogue raisonné of the select collection of engravings of an amateur. London: 1828."

CARL WOLBRANDT, Krefeld, Germany.

Five book-plates.

## PURCHASES IN 1900.

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*From the income of the B. P. CHENEY Fund.*

One hundred and thirty-seven photographs of details of sculpture, metalwork, furniture, etc.; and photographs of the "Lansdowne," Washington; "The Flight of Night," by William Morris Hunt, and "The Fox Hunt," by Winslow Homer.

*From the SYLVANUS A. DENIO Fund.*

An oil painting, by J. M. W. Turner, "Mouth of the Seine — Quilleboeuf."

*From the MRS. JULIA D. H. JAMES Fund.*

Reproductions, by Joseph Lindon Smith, of the colored reliefs of the so-called Alexander Sarcophagus found at Sidon, now in the Imperial Museum at Constantinople; four water colors, by Henry R. Newman, of panels in the wall of the Temple of Nikko, and eleven Japanese prints.

*From the ABBOTT LAWRENCE Fund.*

Three Japanese water colors, by Hiroshi Yoshida and Hachiro Nakagawa.

*From the income of the HARVEY D. PARKER Fund.*

Two engravings, by Rembrandt, "Heads" and the "Return from Egypt"; Stauffer's "Portrait of his Mother"; Burbank's Indian portraits. Also a number of prints, from funds received from the sale of duplicate prints of the Parker Collection.

*From the HENRY L. PIERCE Fund.*

Nine marbles; a statuette of Venus, and two small objects in bronze; thirty-eight vases, four Arretine moulds, twelve terra-cottas, four miscellaneous objects, and a collection of coins, to be hereafter described.

*From the income of General Funds.*

Six casts of Arretine moulds.

## DONATIONS TO THE LIBRARY

FOR THE YEAR 1900.

HOLKER ABBOTT, ON BEHALF OF THE BOSTON ART STUDENTS' ASSOCIATION.  
Illustrated Catalogue: Exhibition of the R Hall McCormick Collection  
of Paintings in Copley Hall, Boston, 1900.

SAMUEL P. AVERY, New York.

Some Account of the "Gibbs-Channing" Portrait of George Washington. Painted by Gilbert Stuart. 4to. New York, 1900.

BEQUEST OF WILLIAM P. BARCOCK.

The Lives of British Painters, Sculptors, and Architects. Allan Cunningham. 6 vols. 8vo. 2d Edition. London, 1830-1833.

Vies des Peintres, Sculpteurs et Architectes. G. Vasari. 10 vols. 8vo. Paris, 1839-1842.

Life of Dante, Gabriel Rossetti. Joseph Knight. 8vo. London, 1887.

Eugène Fromentin, Peintre et Écrivain. Louis Gonse. 8vo. Paris, 1881.

The Life of Benvenuto Cellini. John Addington Symonds. 8vo. 3d Edition. London, 1889.

Eugène Delacroix: Documents Nouveaux. Théophile Silvestre. 6mo. Paris, 1864.

Journal de Eugène Delacroix, 1823-1863. Précédé d'une Étude sur le Maître. Paul Flat. 3 vols. 8vo. Paris, 1893-1895.

Lettres de Eugène Delacroix (1815 à 1863). Recueillies et publiées par M. Philippe Burty. Avec fac-simile de lettres et de palettes. 8vo. Paris, 1878.

Eugène Delacroix à l'Exposition du Boulevard des Italiens. Henry de la Madelène. 8vo. Paris, 1864.

Eleven Illustrated Monographs on Artists. Edited and written jointly with other authors by H. Knackfuss. 8vo. Leipzig, 1896-1899.

The Literary Works of Sir Joshua Reynolds. New and Improved Edition. Henry William Beechey. 2 vols. 4to. London, 1852.

J. F. Millet and Rustic Art. Henry Naegely. 8vo. London, 1896.

Honoré Daumier: l'Homme et l'Œuvre. Orné d'un Portrait à l'eau-forte, de deux héliogravures et de 47 illustrations. Arsène Alexandre. 8vo. Paris, 1888.

Souvenirs sur Th. Rousseau. Avec un Portrait. Alfred Sensier. 8vo. Paris, 1873.

Étude sur Georges Michel. Illustrated 8vo. Alfred Sensier. Paris, 1873.

- Renaissance in Italy: The Age of the Despots; The Fine Arts. John Addington Symonds. 2 vols. 8vo. London, 1880, 1882.
- Italian Byways. John Addington Symonds. 8vo. London, 1883.
- The Fine Arts in Great Britain and Ireland. Vol. 2. W. B. S. Taylor. 12mo. London, 1841.
- The English School of Painting and Sculpture. Vol. 2. T. Hamilton. 8vo. London, 1831.
- Practical Hints on Composition. John Burnet. 4to. London, 1830.
- A Treatise on Painting, illustrated in outline from celebrated pictures. Cennino Cennini. Translated by Mrs. Merrifield. 8vo. London, 1844.
- Lectures on Painting and Design. B. R. Haydon. 8vo. London, 1846.
- Traité de la Peinture. Augmentée de la Vie de l'Autheur. L. de Vinci. 8vo. Paris, 1716.
- Lectures on Art, and Poems. Washington Allston. Edited by R. H. Dana, Jr. 6mo. New York, 1850.
- Handbook for Young Painters. Charles Robert Leslie. 3d edition. Illustrated 8vo. London, 1887.
- Whistler v. Ruskin: Art and Art Critics. 5th edition. J. A. MacNeill Whistler. 8vo. London, 1878.
- Modern Painting. George Moore. 8vo. London, 1893.
- Hints on Drawing and Painting. With Illustrations from Charcoal Drawings by William M. Hunt. Helen M. Knowlton. 8vo. Boston, 1879.
- A Dialogue on the Picturesque and the Beautiful. Uvedale Price. 8vo. London, 1801.
- The Old Rome and the New, and Other Studies. W. J. Stillman. 8vo. London, 1897.
- The Elgin and Phigaleian Marbles of the Classical Ages, in the British Museum. Vols. 1 and 2. Sir Henry Ellis. 8vo. London, 1846.
- Dialogues upon the Usefulness of Ancient Medals. Joseph Addison. 8vo. Glasgow, 1751.
- Pompeii: Its past and present state. Vols. 1 and 2. William Clarke. 6mo. London, n. d.
- The Artist's Married Life; being that of A. Dürer. Mrs. J. R. Stodart. 8vo. Boston, 1849.
- Le Musée Artistique et Littéraire. Revue Hebdomadaire Illustrée. Vols. I-VI. A. Ballue, Éditeur. 8vo. Paris, 1879-1881.
- Galerie Contemporaine, Littéraire Artistique. Peintres et Sculpteurs. L. Baschet, Éditeur. Folio. Paris, n. d.
- Caldecott's Picture Books. R. Caldecott. 2 vols. 4to. London, n. d.
- Vie et Œuvre complet de Michel Ange-Buonarotti. C. P. Landon. 2 vols. Folio. Paris, 1813.
- Pitture di Antonio Allegri detto Il Correggio, esistenti in Parma nel Monistero di San Paolo. 4to. Parma, 1800.
- Six Catalogues of Exhibitions.



## BERNICE PAUAAHI BISHOP MUSEUM, Honolulu.

Fauna Hawaiiensis. Vol. I., Part 2, and Vol. II., Parts 1-4. Folio.  
London, 1899-1900.

## JAMES R. CHADWICK, M.D., Boston.

Les Ruines de Pompéi jusqu' en 1860. Stanislas d'Aloc. 6mo.  
Naples, 1860.

Del Foro Romano della Via Sacra dell' Andteatro Flavio e de luoghi  
adjacenti. Antonio Nibby. 6mo. Roma, 1819.

## MRS. SUSAN WRIGHT CLARK, Worcester, Mass.

Jonas Gilman Clark. In Memoriam. Worcester, Mass., November,  
1900.

## J. H. CLARK, Boston.

Fourteen catalogues of foreign galleries.

## COMMITTEE OF COUNCIL ON EDUCATION, London.

Forty-sixth Report of the Department of Science and Art, with Appen-  
dices. 8vo. London, 1899.

## STEWART CULIN, Philadelphia.

Sommerville Talismans: A Descriptive Manual by Maxwell Sommer-  
ville. 4to. Phila., 1889.

Chinese Games with Dice. S. Culin. 4to. Philadelphia, 1889.

Korean Games, with Notes on the corresponding Games of China and  
Japan. S. Culin. 8vo. Phila., 1895.

Old Babylonian Inscriptions. Parts I and II. H. V. Hilprecht. 4to.  
Phila., 1896.

The Babylonian Expedition of the University of Pennsylvania. Vol.  
IX. Series A. Cuneiform Texts. Edited by H. V. Hilprecht. 4to.  
Phila., 1898.

Nine pamphlets: reports, bulletins, etc.

## HOUGHTON, MIFFLIN &amp; Co., Boston.

Rembrandt: A collection of pictures, with introduction and interpreta-  
tion by Estelle M. Hurl. 8vo. Boston, 1899.

## MISS H. J. KOEHLER, Boston.

Das Museum. Vols. I-V. Folio. Berlin, 1896-1900.

## CHARLES G. LORING, Director.

The Mythology of the Hindus. Charles Coleman. Illustrated 4to.  
London, 1832.

Catalogue du Musée de Peinture, Sculpture et Archéologie au Palais  
Accoramboni. 8vo. Rome, 1897.

The Artists of America. C. E. Leslie. 8vo. New York, 1846.

A. B. MEYER, Berlin.

Über Museen des Ostens der Vereinigten Staaten von Nord Amerika.  
Reisestudien von Dr. A. B. Meyer. 4to. Berlin, 1900.

MRS. Z. NUTTALL, Cambridge.

Recherches sur quelques représentations du Vase Eucharistique. Par  
le Docteur J.-H. Gosse, Professeur. Illustrated. 4to. Genève, 1894.  
Saint-Pierre Ancienne Cathédral de Genève. Publication de l'Associa-  
tion pour la Restauration de Saint-Pierre. Par le Docteur J.-H.  
Gosse, Professeur. Illustrated. 4to. Troisième Fascicule. Genève,  
1893.

A. C. POTTER, Cambridge.

The Triple Mummy Case of Aroeri-Ao, an Egyptian priest. Samuel  
Sharpe. 4to. London, 1858.

EDWARD ROBINSON, Boston.

The Journal of Hellenic Studies. Vols. 3-6. London, 1882-1885.  
The Brickbuilder. Vol. 9. Boston, 1900.

MRS. GEORGE W. WALES, Boston.

Ovid's Metamorphoses in Latin and English. 2 vols. 4to. Amster-  
dam, 1732.

Intera Collezione di tutte le opere inventate e scolpite dal Cav. Alberto  
Thorwaldsen. 2 vols. Folio. Roma, 1831.

Representations from the Gospels. Friedrich Overbeck. Folio. Düs-  
seldorf, n. d.

The Ancient Stoneware of the Low Countries and Germany. M. L.  
Solon. 2 vols. 4to. London, 1892.

Vestiges of Old London. John Wykeham Archer. Folio. London,  
1851.

Céramique Espagnole. Gaston Le Breton. 4to. Paris, 1879.

La Dentelle: Histoire Description Fabrication Bibliographie. Joseph  
Seguin. 4to. Paris, 1875.

Histoire de l'Art de la Verrerie dans l'Antiquité. Achille Deville. 4to.  
Paris, 1873.

Persian Ceramic Art, with illustrations by the author. Henry Wallis.  
4to. London, 1891.

La Porcelaine de Chine. O. Du Sartel. 4to. Paris, 1881.

The Grammar of Ornament. Owen-Jones. Small folio. London, 1868.

Peintres Primitifs: Collection de Tableaux rapportée d'Italie. M.  
Challamel. Small folio. Paris, 1843.

L'Art de Terre chez les Poitevins. Benjamin Fillon. 4to. Niort, 1864.

Artistic Japan. Compiled by S. Bing. 4 vols. Folio. New York, n. d.

Plates to Froissart's Chronicles. Folio. n. d.

Plates to Monstrelet's Chronicles. Folio. London, 1810.

- The Hours of Raphael in Outline. Mary E. Williams. Folio. Boston, 1891.
- Arcus Angustorum. Petri Bellori. Folio. Rome, 1690.
- Galleria dell' I. E. Reale Accademia delle Belle Arti di Firenze. Folio. Firenze, n. d.
- Italla Artlstica o Galleria di Capolavori Italiani. David Chiossone. Folio. Firenze, 1860.
- San Marco: Convento dei padri predicatori in Firenze. P. Vincenzo Marchese. Folio. Firenze, 1853.
- Antiche Opere in Plastica. 2 vols. Folio. Roma, 1851.
- Campagna of Rome and Pontine Marshes. C. Coleman. Folio. Rome, 1850.
- Illustrazioni de' Monumenti Scelti Borghesiani. Q. Visconti. 2 vols. Folio. Roma, 1821.
- Œuvres complètes de Raphael Sanzio. Folio. Paris, 1844.
- History of Miniature Art, with notes on Collectors and Collections. J. L. Propert. 4to. London, 1887.
- Ceramic Art in Remote Ages. J. B. Waring. Folio. London, 1874.
- The Art of the Old English Potter. L. M. Solon. 4to. London, 1883.
- L'Art Japonais. Louis Goussier. 2 vols. 4to. Paris, 1883.
- Vita di Gesù Cristo. Espressi in Litografia. V. Camuccini. Folio. Roma, 1829.
- Il Museo Chiaramonti. 3 vols. Folio. Roma, 1808, 1837, 1843.
- Il Museo Pio-Clementino. 8 vols. Folio. Roma, 1782-1843.
- Art Work in Earthenware. Henry B. Wheatley and Phillip H. Delamotte. 8vo. London, 1882.
- The Shadford-Walker Collection of Old Wedgwood. Illustrated sale catalogue. 4to. London, 1885.
- Le Ceramiche e Maloliche Faentine dalla loro origine fino al principio del secolo XVI. Prof. Federigo Arguani. 4to. Faenza, 1889.
- Furniture with Candelabra and Interior Decoration. Designed by R. Bridgeus, engraved by H. Shaw. Folio. London, 1838.
- Old Wedgwood: The English Relief Art Work of the eighteenth century, made by Josiah Wedgwood, at Etruria in Staffordshire, 1760-1795. F. Rathbone. Illustrations in fac-simile by Parrot & Co., of Paris. Folio. London, 1893.
- La Touraine: Histoire et Monuments. Par M. l'Abbé J.-J. Bourassé. Folio. Tours, 1856.
- L'Enfer de Dante Alighieri, avec les Dessins de Gustave Doré. Traduction française de Pier-Angelo Fiorentino. Folio. Paris, 1861.
- L'Ingénieux Hidalgo Don Quichotte de la Manche. Par Miguel de Cervantes Saavedra. Traduction de Louis Viardot, avec Dessins de Gustave Doré. Gravés par H. Pisan. 2 vols. Folio. Paris, 1863.
- Atala. Par le V<sup>te</sup> de Chateaubriand. Avec les Dessins de Gustave Doré. Folio. Paris, 1863.
- Les Contes de Perrault. Dessins par Gustave Doré. Preface par P.-J. Stahl. Folio. Paris, 1862.

Holbein's Court of Henry VIII. Imitations of Original Drawings by Hans Holbein. John Chamberlaine. Folio. London, 1792.

La Sainte Bible, selon la Vulgate. Avec les Dessins de Gustave Doré. 2 vols. Folio. Tours, 1866.

The Baronial Halls and Picturesque Edifices of England. S. C. Hall. 2 vols. Folio. London, 1858.

The Ceramic Gallery. Containing several hundred illustrations of choice examples of pottery and porcelain. With historical notices and descriptions. William Chaffers. 2 vols. 8vo. London, 1872.

Marks and Monograms on Pottery and Porcelain, of the Renaissance and Modern Periods. William Chaffers. Illustrated. 8vo. 3d edition. London, 1872.

Ceramic Art in Bristol: History of the manufacture of "The True Porcelain," by Richard Champion. Hugh Owen. Illustrated. 4to. London, 1873.

MR. AND MRS. EDWARD WHEELWRIGHT, Boston.

Rembrandt: Sa Vie et ses Œuvres. Par C. Vosmaer. 8vo. La Haye, 1877.

Rembrandt. Œuvre accompagné de 41 gravures. E. Michel. 8vo. Paris, 1886.

Rembrandt: Discours sur Vie, et son Génie. Avec un grand nombre de Documents Historiques. Par Docteur Scheltema. 8vo. Paris, 1866.

THOMAS LINDALL WINTHROP, Boston.

Scottish Woodwork of the sixteenth and seventeenth centuries. Measured and drawn for the stone by John William Small. Folio. Edinburgh, 1878.

Das Heidelberger Schloss. Mit 60 Tafeln in Lichtdruck. Von Julius Koch und Fritz Seitz. 5 vols. Folio. Darmstadt, 1891.

From the following institutions and societies; and from various other sources, 146 catalogues, reports, etc.:—

American Art Galleries, New York; American Numismatic and Archaeological Society, of New York City; American Water Color Society, New York; Art Association of Montreal; Art Club of Erie, Pa.; Art Club of Philadelphia; Art Institute of Chicago; Boston Art Club; Boston Public Library; Bostonian Society; Buffalo Society of Artists; Carnegie Institute; Cincinnati Museum Association; Columbian University; Corcoran Gallery of Art; Fairmount Park Art Association; Field Columbian Museum; Forbes Library; Golden Gate Park Museum; Harvard University; Mark Hopkins Institute of Art; Maryland Institute of Baltimore; Massachusetts Institute of Technology; Massachusetts Normal Art School; Metropolitan Museum of Art; Minneapolis Society of Fine

Arts; National Academy of Design; National Arts Club; Newberry Library; New England Historic and Genealogical Society; Numismatic and Antiquarian Society of Philadelphia; Ontario Society of Artists; Peabody Institute of Baltimore; Pennsylvania Academy of the Fine Arts; Poland Spring Art Gallery; Rhode Island School of Design; Royal Academy of Arts, London; St. Botolph Club; Salem Public Library; San Francisco Art Association; Smithsonian Institution; Statistics Department, Boston; Syracuse Museum of Fine Arts; Valentine Museum; Washington University; Women's Educational and Industrial Union; Young Men's Christian Association.

## CONTRIBUTIONS TO THE LOAN EXHIBITIONS

FOR THE YEAR 1900.

FRANCIS BARTLETT.

Seventeen oil paintings; Sir Thomas Lawrence, Portrait of John Philip Kemble and a "Study of a Head"; Sir Joshua Reynolds, Portraits of Lady Louisa Manners and Lady Louisa Connelly; Francis Cotes, Portrait of Lady Bartlett; Richard Cosway, Portrait of a Lady; Franz Hals, Portrait of Count Falkenstein; P. P. Rubens, Portrait of Isabella Brant; Sir A. Van Dyck, Portrait of Peter Symens, of Brussels; C. F. Daubigny, "The Cooper's Shop" and "On the Oise"; Jules Dupré, "By the River"; Corot, "Landscape with Trees"; Diaz, "In the Forest at Fontainebleau"; Couture, "The Young Knight"; John Constable, "Sheep returning from Pasture"; Charles Bargue, "The Artist," an unfinished study.

PAUL W. BARTLETT.

A cast of the statue, by himself, of Michelangelo in the Congressional Library at Washington, D. C.

NESBITT BENSON, New York.

A miniature, "An Old Lady Reading," by Mr. Benson.

MISS HELEN J. BLINN, Lexington, Mass.

A damask tablecloth: design, "The Siege of Gibeon when Joshua Commanded the Sun to Stand Still," with inscriptions in Latin, also, "Ris Sel" (Flemish name of Lille), and "Egenius."

MISS F. BROOKS.

An oil painting by Stuart, portrait of Gov. John Brooks.

MRS. GEORGE W. BUNNELL, JR.

A hanging — Italian? — of about the middle of the XVIII Century.

MRS. C. VAN D. CHENOWETH, Leicester, Mass.

A water color, by Arthur Peel Chenoweth, "The Herder."

MISS RUTH CHARLOTTE DANA.

Eleven oil paintings: Washington Allston's Portraits of himself and of Samuel Coleridge; "Christ Healing the Sick"; "Una"; "Woman Musing"; "Landscape" in chalk; "Head of a Woman"; Walker,



Portrait of E. T. Dana; E. T. Dana, "Marine"; Wm. M. Hunt, Portrait of R. H. Dana; and a Portrait of Washington.

H. A. EATON, Cambridge.

Two water colors, by Wm. M. Hunt, and pencil drawings, by J. M. W. Turner and John Ruskin.

MISS SARAH E. EUSTIS, Brookline.

A locket, painted Ivory, a souvenir of Shakespeare.

MISS M. M. FETTE, Los Angeles, Cal.

Two miniatures, by H. G. Fette.

EDWARD W. FORBES, Milton, Mass.

Even oil paintings: Corot, "Landscape with Cows"; Donzette, "Windmill"; Lépine, "Landscape with Pond"; Jongkind, "Lever de Lune"; Diaz, "Woods"; Jacques, "Sheep"; Wm. M. Hunt, study for the "Flight of Night" and "The Gypsy Parlor"; Wm. L. Picknell, "Nearing Sunset" and "Springtide at Antibes"; Israel's "Landscape with Mother and Child."

ESTATE OF JAMES A. GARLAND.

Twenty-seven oil paintings and three water colors: L. Alma-Tadema, "Springtime"; Paul Jean Clays, "Dutch Craft at Anchor"; J. B. Corot, "Le Pâtre"; Diaz, "Nymphs and Amorini"; C. F. Daubigny, "On the Oise" and "Farm on the River"; Jules Bréton, "Le Gôûter"; George H. Boughton, "Hester Prynne"; J. L. Gérôme, "Interior at Cairo" and "In the Saddle Bazar"; Frederick H. Kaemmerer, "Art and Literature"; L. Knans, "Head of a Child"; J. F. Millet, "Shepherdess"; Alberto Pasini, "Mosque of — Constantinople"; Gabriel Max, "Head of a Woman"; Martin Rico, "Venice"; Wm. T. Richards, "Warped into Port"; Th. Rousseau, "La Ferme"; C. Troyon, two cattle pieces; L. Marchetti, "Daughter of the Regiment"; and others by Jules Dupré, Daubigny, A. de Neuville, Ferd. Heilbuth, D. Ridgway Knight, Jimenez Y. Aranda, J. Domingo, and R. de Madrazo.

THE GRUEBY FAIENCE COMPANY.

Six pieces of pottery.

MISS LAURA C. HILLS.

Four miniatures, by herself, "St. Elizabeth," "The Gold Fish," "Fire Opal," and a "Study of a Head."

MRS. J. S. HOWE, Brookline.

An oil painting, by Sir Joshua Reynolds, Portrait of a Young Girl.

MISS ANNE LEE.

A Cope and Chalice Vell. Italian.

MRS. GEORGE LINDER.

Eight pieces of pottery: Wedgwood, Alcock, Mcigh, and other English wares, and one piece of Chinese porcelain.

F. G. MACOMBER.

Sculptures in marble, Gothic figure, of "David with the Head of Goliath," from the Chateau Blois; and "Sorrow," by Rodin, chiselled by his own hand; and four in bronze, bust of Nicola Pisano, XVI century, from the Secretan Collection; bust of Decus Augusta Coenobii, Italian, XVIII century; Barye, "Tiger Devouring a Crocodile," 1831; Rodin, "Springtime."

MRS. DANIEL MERRIMAN, Cambridge.

A silver-wedding cup, repoussé work, designed by Elihu Vedder in 1899, and four oil paintings: Gerard Terburg, Portrait of a Man; Jan Weenix, still life, "Game"; Jan Davidsz de Heem, "Fruit"; Jan Van der Meer, the younger, "Landscape."

MISS ELLEN F. MOSELEY.

A Beauvais Tapestry.

MRS. AUSTIN PETERS.

An Embroidered Chasuble, Italian, about the middle of the XVII century.

JOHN BRIGGS POTTER.

Four drawings, by himself: Portraits of Miss Susan Cabot, Mrs. Mary Stiles Paul Guild, Charles Washburn Putnam, and John La Farge, Jr.

MISS ANNETTE P. ROGERS.

Three oil paintings: J. S. Copley, Portraits of Mrs. Abigail Bromfield Rogers and Mrs. Anna Dummer Powell; Wm. M. Hunt, a study for "Anahita."

MRS. SAMUEL SLATER, Readville, Mass.

An oil painting, by Wm. Morris Hunt, "Hamlet."

ABBOTT H. THAYER, New York.

Two oil paintings, by himself, "Portrait of a Lady" and a "Landscape, the Coast of Cornwall."

MRS. HELEN WALKER, Milton.

A plaque, Sèvres, mounted in a gilt stand.

WILLIAM R. WILSON.

Nine oil paintings: M. F. H. de Haas, "Marine"; J. C. Cazin, "The Cottages"; Josef Israels, "Sweet Home"; Marie Dieterle (née Van Marcke), "Going to Market"; C. F. Pierce, "Sheep in Pasture"; D. Ridgway Knight, "A Friendly Gossip"; H. Lerolle, "The Harvest Moon"; W. Roeloffs, "Landscape, Holland"; B. J. Blommers, "Dutch Interior."

HIROSHI YOSHIDA and HACHIRO NAKAGAWA, Japan.

A collection of water-colors and oils, one hundred and four in number.

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TRUSTEES

OF THE

MUSEUM OF FINE ARTS

TWENTY-SIXTH ANNUAL REPORT,

FOR THE YEAR ENDING DECEMBER 31, 1901.



BOSTON:

ALFRED MUDGE & SON, PRINTERS,

No. 24 FRANKLIN STREET.

1902.

RHODE ISLAND  
SCHOOL OF



# TRUSTEES

OF THE

# MUSEUM OF FINE ARTS

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RHODE ISLAND  
SCHOOL OF  
DESIGN.





## LIST OF TRUSTEES FOR 1902.

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### *NAMED IN THE ACT OF INCORPORATION, OR ELECTED.*

CHARLES W. ELIOT.	DENMAN W. ROSS.
WILLIAM ENDICOTT.	JOHN C. GRAY.
CHARLES G. LORING.	CHARLES A. CUMMINGS.
CHARLES ELIOT NORTON.	CHARLES LOWELL.
W. P. P. LONGFELLOW.	HENRY S. HUNNEWELL.
NATHANIEL THAYER.	CHARLES S. SARGENT.
FRANCIS BARTLETT.	FRANCIS L. HIGGINSON.
SAMUEL D. WARREN.	MORRIS GRAY.

### *APPOINTED BY HARVARD COLLEGE.*

WILLIAM STURGIS BIGELOW.	ARTHUR ASTOR CAREY.
ARTHUR TRACY CABOT.	

### *APPOINTED BY THE BOSTON ATHENÆUM.*

THORNTON KIRKLAND LOTHROP.

J. RANDOLPH COOLIDGE, JR.	HENRY F. SEARS.
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### *APPOINTED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.*

A. LAWRENCE ROTCH.	FRANCIS BLAKE.
HENRY S. PRITCHETT.	

### *EX OFFICIO.*

PATRICK A. COLLINS, *Mayor of Boston.*  
SOLOMON LINCOLN, *President of the Trustees of the Public Library.*  
EDWIN P. SEEVER, *Superintendent of Public Schools.*  
FRANK A. HILL, *Secretary of the State Board of Education.*  
A. LAWRENCE LOWELL, *Trustee of the Lowell Institute.*

## OFFICERS AND COMMITTEES FOR 1902.

---

SAMUEL D. WARREN, *President.*  
CHARLES LOWELL, *Treasurer.*  
CHARLES G. LORING, *Director.*  
BENJAMIN IVES GILMAN, *Secretary. Assistant Director.*  
EDWARD ROBINSON, *Curator of Classical Antiquities.*  
WALTER M. CABOT, *Curator of the Japanese Department.*  
EMIL H. RICHTER, *Curator pro tem. of the Print Department.*  
EDWARD S. MORSE, *Keeper of Japanese Pottery.*  
E. WARREN FOOTE, *Assistant Treasurer.*

### EXECUTIVE COMMITTEE.

SAMUEL D. WARREN. FRANCIS BLAKE.  
FRANCIS BARTLETT. FRANCIS L. HIGGINSON.  
CHARLES G. LORING.

### COMMITTEE ON THE MUSEUM.

CHARLES G. LORING. ARTHUR ASTOR CAREY.  
W. P. P. LONGFELLOW. CHARLES A CUMMINGS.  
WILLIAM STURGIS BIGELOW. SAMUEL D. WARREN.

### FINANCE COMMITTEE.

WILLIAM ENDICOTT. NATHANIEL THAYER.  
SAMUEL D. WARREN.

### COMMITTEE ON THE LIBRARY.

CHARLES ELIOT NORTON. W. P. P. LONGFELLOW.  
SAMUEL D. WARREN.

### COMMITTEE ON THE SCHOOL OF THE MUSEUM OF FINE ARTS.

CHARLES A. CUMMINGS. WILLIAM STURGIS BIGELOW.  
SAMUEL D. WARREN.

## REPORT OF THE EXECUTIVE COMMITTEE.

BOSTON, Jan. 16, 1902.

The Executive Committee presents the following report for the year 1901 : —

The receipts of the Museum during the year were : —

For admissions . . . . .	\$4,837 75
For sale of catalogues . . . . .	5,093 62
	<hr/>
Total receipts at Museum . . . . .	\$9,931 37
Income from unrestricted funds . . . . .	30,216 81
Annual subscriptions and donations . . . . .	12,845 00
Miscellaneous receipts . . . . .	240 65
	<hr/>
Total receipts . . . . .	\$53,233 83

The expenses during the same period were as follows : —

Running expense of the Museum . . . . .	\$64,374 79
Cost of fixtures and furniture . . . . .	2,452 99
Tax on Fenway land . . . . .	6,202 87
Interest account, including interest upon mortgage loan . . . . .	14,162 04
	<hr/>
Total expenses . . . . .	\$87,192 69
Deficiency . . . . .	\$33,958 86

(A decrease over the previous year of \$4,727.97. \$2,734.02 of this amount was due to a lesser expense account, the balance to a net increase in receipts. There was a gain in receipts for admissions of about ten (10) per cent, and Professor Morse's catalogue of Japanese pottery has had a gratifying sale.)

The income from investments is reduced by \$3,727.31, as was to be expected, in view of the calls upon unrestricted capital to meet expenses and for additions to the Museum's collections.

The receipts by way of gift and bequest, exclusive of the Robert C. Billings fund for the benefit of the School of the Museum, amounting to \$68,518.94, were as follows : —

Lucius Clapp fund . . . .	\$5,000 00	
Caroline S. Guild fund . . . .	705 92	
Rebecca A. Goddard fund . . . .	1,000 00	
George B. Hyde fund . . . .	1,736 25	
Henry L. Peirce fund . . . .	5,000 00	
Samuel E. Sawyer fund . . . .	76 77	
Roger Wolcott fund . . . .	5,000 00	
Subscription fund for purchase of classical antiquities . . . .	50,000 00	
	<hr/>	\$68,518 94

The number of visitors during the year has been :—

Paid admissions . . . . .	19,351
(An increase over the year 1900 of more than 2,000.)	
Admissions on free days . . . . .	151,991
Free admissions on other days (including students and annual subscribers) . . . . .	63,866
	<hr/>
Total number of admissions . . . . .	235,208

(Falling short by 132 of the admissions in 1900.)

The average number of visitors per day was :—

On Sundays . . . . .	1,787
On Saturdays . . . . .	1,135
Paying visitors on other days . . . . .	76

The annual subscriptions and donations, amounting to \$12,845, are \$945 in excess of such receipts in the previous year. It is hoped that the income from this source may be largely increased in the present year.

Since the year 1894 the Trustees have pursued consistently the policy of spending a part of the principal of their unrestricted funds for the purchase of works of art. This past year the sum of \$154,000 was so expended. During this period of eight years our collections have drawn from this source the sum of \$607,079, or about one half of the unrestricted funds received to date. It is obvious, in view of our deficit for current expenses, that this policy, fruitful of good as it has been, and essential to the healthy growth of the institution, cannot be long continued unless supported by generous gifts applicable to such purposes.

During the year, the "By-Laws" and "Rules and Standing Votes of the Trustees" have been revised, codified, and published in their amended form.

The office of Assistant Director has been created, and that of Curator abolished. Mr. Benjamin Ives Gilman has been elected Assistant Director.

Mr. Emil A. Richter has been appointed Curator *pro tem.* of the Print Department.

The School of the Museum as it is to-day (the School of Drawing and Painting that was) has been recognized and adopted by the Trustees, after a quarter century of faithful and notable work. It has been given a standing committee of the Trustees to care for its interests. Further recognition of its merits has come through a successful exhibition of the work of graduate pupils, many of whom have obtained a national reputation in their professed arts; as well as by the receipt of a gift of \$100,000 and accrued income from the estate of Robert C. Billings, which the Trustees hold in trust for the School. It is expressly understood that no funds of the Museum not devoted by the terms of the gift to such purpose shall be used for the benefit of the School; but the Trustees are ready to receive and administer gifts so designated. The imperative need is a building adapted to the uses of the School, for which a larger endowment is necessary.

The southwesterly boundary of the Fenway land bought by the Museum in 1899 has been rectified by exchange with adjoining owners, so that the Museum now owns all the land enclosed between Huntington Avenue, Huntington Entrance, the Fenway, and a proposed street fifty (50) feet wide, parallel with and two hundred (200) feet distant from Ruggles Street, and containing 528,781 square feet exclusive of the street. All land to the westward and southward of said proposed street has been parted with, and restrictions as to height and set-back of buildings have been imposed upon the land abutting on both sides thereof. These, it is believed, will insure its good character and prevent the erection of overshadowing structures thereon. This street, with the set-backs, provides an open space of eighty (80) feet to the westward. On all other sides the Museum land abuts on open spaces of greater extent.

At the beginning of the year, William Endicott declined re-election as President, and the following minute was entered on the records of the trustees:—



"The Trustees of the Museum of Fine Arts have learned with great regret the decision of their President to decline a further reelection, and desire to express to him their obligations for the courtesy, impartiality, patience, and fidelity with which he has discharged the duties of his office. They are glad to know that the ties which bind him to the Museum are not to be wholly severed, and that they are still to have the benefit of his experience, his wisdom, and his counsel as one of its Trustees, a position in which he has already rendered the Museum services of the utmost value and importance, and in which the Trustees hope that he may long continue to assist in carrying out the great purposes for which this Museum was established."

On January 17th Samuel Dennis Warren was elected President.

By the death of Edward William Hooper, elected a Trustee in 1878, the Museum has lost a tried friend and trusted counsellor. He gave to it freely of his time and means, and the fruits of a wide experience of men and of affairs acquired in other fields of public usefulness and high responsibility. A man of broad culture, his interest in the work of the Museum was deep, his influence deservedly great. His loss to our counsels is and will be severely felt.

He acted as Treasurer of the School of the Museum, and guided its affairs with untiring zeal. As an influential member of the Committee on the Museum, he favored a policy of liberal expenditure, already justified by results. Conservative by nature and tradition, he yet opened his mind to the demands of the future, and yielded at last a full assent to the progressive policy adopted by the Trustees; an approval which to-day strengthens their hands for the work which is to come.

SAMUEL D. WARREN,

*Chairman Executive Committee.*

## REPORT OF THE COMMITTEE ON THE MUSEUM.

---

The year just closed has been quite the most notable one in the history of the Museum for the character, the variety, and the artistic value of its acquisitions.

Chief among these has been the purchase of a painting by Velasquez, from the Castle Howard Collection: "Don Baltazar Carlos and his Dwarf." The prince, the eldest son of Philip IV. and Isabel de Bourbon, daughter of Henri IV., was about two and a half years old at the time of the painting. Against a rich crimson curtain stands the little prince, erect, his right hand grasping a cane, while his left rests on the hilt of his sword. He wears a steel gorget, a dark green dress richly embroidered with gold, with a scarf of rose color over his right shoulder.

The manly little figure carries an air of distinction and authority, contrasting strongly with the clumsy form of his swarthy play-fellow, who seems to toll him on with a rattle and an apple.

The boy in his short life—he died at seventeen—was painted many times by Velasquez. The best known of the likenesses is that at the Prado, where he gallops furiously on his pony. The portrait acquired by the Museum is a thoroughly characteristic one of this master of portraiture at the time when he had just returned from Italy and was somewhat under the influence of the Italians. Its importance is evidenced by the regret expressed by the critics of London that it should have been taken from England.

Another portrait by a master, Franz Hals, has been purchased, coming formerly from the collection of the Duke of Buckingham, at Stowe, the "Portrait of a Lady." She is seated, one hand resting on the arm of her chair, the other holding a book in her lap. She wears a full ruff and a black dress. The head is finely modelled, full of character. It is signed with the initials "F. H.," dated 1648. It was painted, therefore, when Hals was at the age of sixty-four, in the full maturity of his power.

Both pictures were bought from the Henry L. Pierce fund.

Among other purchases of note was that of the Rogers Collection of Chinese porcelain, the selection of Dr. George O. Rogers during thirty years' residence in China—a valuable collection of 101 pieces. The single colors of the vases are remarkable for clearness and brilliancy, and among them is a large group of painted vases of the best periods. Bought from the income of the James fund.

The collection of Turner's prints has been enriched by the "Rivers of France," "Views on the Coast of England," the "Antiquities of Scotland," bought from a collateral descendant, and by a fine impression of Dunstanborough Castle, first state.

The set of the photographic reproductions of the Rembrandts, exhibited in Amsterdam in 1898 and in London in 1899, has been completed by a further purchase. They are especially interesting as the pictures shown were mainly held in private hands and so but little known.

Full lists of purchases and donations are given in the Appendix.

Among the latter may be noted:—

From Henry L. Higginson, in memory of Edward W. Hooper, a portrait by Bonifazio, of a woman of the pure blonde type, familiar in Venetian art. It would seem to be a portrait of one of the daughters of Palma Vecchio, whose pupil Bonifazio was. She wears a turban and holds a book in each hand—the characteristic pose of a Sibyl. Her dress a rich mingling of browns.

From Mrs. Annie Bertram Webb a bronze statue, life size, by A. Apolloni, "The Poet."

From Mrs. William D. Boardman, 265 finger rings of various countries and periods.

From Dr. Henry K. Oliver, an oil painting and a water color by César de Cock.

From Mrs. Cutter, 414 prints, chiefly Americana, the bequest of Abram E. Cutter, the widow waiving her right to a life interest.

By bequest of Dr. Augustin Shurtleff, 5,232 modern coins, mostly American and English.

The bequest of W. Arnold Buffum of a unique collection of antique amber and of crystal earrings and other objects of art of the fifteenth and sixteenth centuries has been received, but awaits the arrival of the executor before it can be exhibited.

The Egypt Exploration Fund has given a number of the most interesting and valuable objects found at Abydos in excavating

the tombs of the earliest dynasties some four thousand years before the Christian era. These will soon be placed in the cases. Among them the sceptre and a gold-topped jar of King Khasekhemui of the second dynasty, and a number of objects dating from the first dynasty, delicate carvings in ivory in perfect preservation, stone bowls and vases of great beauty of outline. It is curious to note that here appears the bold, conventional type of hawk familiar in Egyptian art down to the times of the Romans, incised on a bit of ivory of the time of Zer, first dynasty, 4500 years B. C. The donation numbers 165 pieces.

By the bequest of Mrs. Arthur Croft (Miss Caroline A. Brewer), and by the generous waiving on the part of her husband of his life interest, the Museum acquires 10 oil paintings (two of them copies) 13 water-colors, a number of pieces of old carved furniture, of porcelain, glass, metal work, lacquer, enamel, 3,000 photographs, 441 volumes for the library, 84 pieces of textiles, chiefly oriental, and, most valuable of all, a collection of watches, rings, Indian jewelry, etc., 260 pieces.

In the Classical Department a collection of 610 coins, Greek and Roman, many of them exceptionally fine examples of the most beautiful types, has been received and put on exhibition.

And too late for full report now an addition of over seven hundred objects, marbles, bronzes, gems and terra-cottas — among them nearly 250 statuettes from Tanagra and Myrina, of the highest quality — bought partly from its funds and partly by subscription among a few friends.

During the summer the three print rooms were filled with a remarkable selection from the photographs of Rembrandt's work, 300 in number.

The Photographic Association of New England, at the close of its convention, exhibited 51 selected prints.

In May an exhibition was held of drawings by the late Francis G. Attwood. A large proportion of his entire work was shown, from his early contributions to the *Lampoon*, to his last, to *Life*, and his illustrations for books. Nearly 300 drawings, a revelation of gentle humor and of kindly satire without exaggeration. A brief appreciation of his work was prefixed to the catalogue by his friend, J. Templeman Coolidge, Jr.

The School of Drawing and Painting celebrated the twenty-fifth anniversary of its foundation by an exhibition. Over 300 works

were shown — the list of artists including the names of many who have won honors not only in America, but in Paris. A brief history of the school was given in the preface.

On June 12 a reception was given to the delegates to the International Jubilee Convention of the Young Men's Christian Association. It was a brilliant occasion, many distinguished guests being present.

Chief among the loans of the year were the paintings lent by the children of the late James A. Garland, some 38 in number, mostly of the French school of the last century.

A change has been made in the hanging of the galleries. The pictures of the Dutch school have been moved into the first gallery, the light having been in great measure cut off from the room in which they were hung, owing to the erection of tall buildings on the east. The lighting is now much improved, and the paintings can be seen at much better advantage.

J. ELLIOT CABOT, *Chairman.*

## TWENTY-FIVE YEARS OF THE MUSEUM'S GROWTH.

### A HISTORICAL SKETCH.

---

In 1876 the Museum of Fine Arts was opened to the public. The completion of a quarter of a century of growth calls for some brief sketch of its history.

Six years earlier the institution had been incorporated under the name of the Trustees of the Museum of Fine Arts. Several circumstances at the time had led to its foundation; the Athenaeum, which hitherto had supplied the only opportunity for the study of art, found that the space occupied by its galleries of paintings was needed for its books; Harvard College was required by the terms of the bequest to deposit in a fire-proof building the Collection of Engravings left by Mr. Francis C. Gray; the Social Science Association was stirring in behalf of a wider cultivation in matters artistic; the Institution of Technology was glad to find a place of deposit for its architectural casts. Representatives of these bodies and a few other gentlemen came together to devise some plan to meet these wants; it took the form of a Museum. It was the first attempt to found and maintain on so broad a scale a Museum of Fine Arts — depending solely on the liberality of private citizens without aid from city or State. Its basis, to quote from its charter, was to “make, maintain and exhibit Collections of works of Art, and to afford instruction in the Fine Arts.” Later it was defined that its first aim should be “to collect objects of the greatest interest and beauty, the best obtainable works of genius, that its Collections might attract, interest and instruct the public — and of importance second only to this, that they should meet the requirements of the artist, the student, the designer, the specialist; that the application of the Fine Arts to industry, and the illustration of the Fine Arts by archaeology, were both within its province, but that neither was its first object. But that to carry out these objects, to make the ideal a reality, it was recognized that the Trustees could do only as other collectors do — watch for



opportunities." Among the men to whom this community is indebted for the conception of the general plan of the Museum the name of Martin Brimmer stands first. His view of the functions of a museum was comprehensive, and when the project grew into an accomplished fact he was elected president, and for a quarter of a century directed its course. The mingled respect and affection in which he was held, as well as the general confidence in his judgment, won the community to its aid. By direction of the Trustees a marble bust from the hand of Saint Gaudens commemorates his services.

Scarcely second was the influence of Charles C. Perkins, Honorary Director. He had just returned from a twelve years' residence in Europe, devoted to the study and practice of art. Familiar with the great museums and the world of artists, and with an established reputation as a writer on art, he entered eagerly into the project of providing for his fellow-citizens at home the opportunities he had enjoyed abroad.

With them were associated Samuel Eliot, a man of wide culture, whose life had been devoted to the cause of education, whose eloquent pen had a large share in arousing the interest of the public; J. Elliot Cabot, whose conservative judgment and wise counsel has for many years guided the decisions of the committee that has charge of the collections and of the purchases of works of art. Nor should Thomas G. Appleton be forgotten, whose ready wit and keen appreciation of all that was valuable in art made him, when the Museum was established, the most interesting and instructive of guides in a walk through the rooms.

The financial backing of the new project was of prime importance, and was successfully arranged for by Henry P. Kidder, for seventeen years the treasurer and a liberal benefactor; Otis Norcross, of large experience in municipal matters, the weight of whose opinion had great influence in the conduct of affairs; William Gray, of notable public spirit, who presided at the meetings and did much to bring to its support the wealthy manufacturing interests, and William Endicott, whose aid has eagerly been sought for all schemes of charity or public benefaction, and who on the death of Mr. Brimmer in 1896 followed him as president. Many wise counsellors and liberal givers have succeeded these men upon the Board; that institution is fortunate indeed that can command the best talent of a community.

In its organization the Athenaeum, Harvard University, the Institute of Technology, the Public Library, the Lowell Institute, and certain officials of city and State, were given representation. The undersigned was appointed Executive Officer.

The land on which the Museum stands was a quasi gift from the city. It was originally owned by the Water Power Company. Through the influence of one of the founders, Mr. M. Denman Ross, in anticipation of the needs of the Museum, it was conveyed to the city to be used for an Institute of Art or a square. The grant to the Trustees for the Museum building was under certain conditions; one being that it should be open, free of charge, on one day of each week.

To provide the needed funds was the next step. A public meeting was held at the Music Hall and a large committee appointed to solicit subscriptions. The response was a general one throughout the community, bringing in the sum of \$261,000.

A call was issued for competitive designs. Sketches only were asked for on a scale of one sixteenth of an inch to a foot. Six equal premiums were offered. The award was given to the designs of Messrs. John H. Sturgis and Charles Brigham. Work was begun in 1871. The foundations and basement of the front in Copley Square and one half of the superstructure were finished in four years. As it was the first building in the country in which extensive use had been made of terra-cotta it attracted much attention and called out great diversity of comment. While the strong contrasts in color were not harmonious, the details of the modelling, done under direction of the author of *Gothic Ornament*, received commendation. As it was also the first building for a Museum of such wide scope, its plans were in a measure tentative; the proportions of its sky lights and general lighting were adopted from designs published by the Science and Art Department of the Council of Education, England.

The building was dedicated with appropriate ceremony on the 3d of July, 1876, and on the 4th of July, the day of the centennial anniversary of the birth of the nation, it was opened to the public.

Meanwhile, the collections had for some four years been exhibited at the Athenaeum. To read the list of objects then owned in the light of to-day is amusing. Plaster casts 12, Marbles 2, Porcelains 100, Pictures 6, Tapestries 4, and so on.

To-day the Register of Pottery and Porcelain counts up 14,300

numbers, of the Casts 4,677, Textiles 5,100. The mere divisions of classification of objects are 32 in number. There was one large and notable collection, the Egyptian Antiquities given by Mr. C. Granville Way. To-day the Egyptian collection has doubled in size and value, and without expense to the Trustees. The objects of Greek and Roman Antiquity have increased many hundred fold not merely in number — 1200 in one year — but in quality, until the collection of vases and terra-cottas takes rank with those of the great museums of the world.

The original subscription had been absorbed in the building; two years after the opening an additional subscription was asked for to complete the front and to provide an income for the annual cost of maintenance. The administration was conducted with the most rigid economy, yet the Treasurer's books showed a yearly deficit. For some twenty years its history was a long wearisome struggle against poverty. Purchases were out of the question. Starting with but few objects it could call its own, the policy of seeking loans was adopted. It needed but a nucleus to be deposited in each department to have it draw other objects to itself. For fifteen years the exhibits were chiefly borrowed. The record of the loans fills eighteen volumes.

Gradually the tide turned. Gifts began to come in of paintings, prints, jades, porcelains, metal work, textiles, books. It would be impossible to select any for special mention; the walls and cases bear eloquent testimony to their number, their value, their beauty.

This growth and the offer by Dr. William Sturgis Bigelow and Dr. Charles G. Weld to lend their unrivalled collections of Japanese Art, and the prospective acquisition of the Japanese pottery collected by Mr. Edward S. Morse, led the Trustees, in 1886, to solicit means to again extend their building. The result was a subscription of \$250,000. This enabled them to erect two wings of sixty feet each, with a connecting corridor enclosing a courtyard. The plans were originally drawn by John H. Sturgis, but he did not live to see them carried out. He was succeeded by Sturgis (J. Clipston) & Cabot (William R.). Conditions of lighting were improved, but the necessary adherence to the lines of the first design did not allow of any radical change. The rooms were kept of moderate dimensions, as affording better opportunity for the classification and systematic arrangement of the collections.

The building, as enlarged, was opened in 1890 with an entire rearrangement of contents. The first floor was given to casts of sculpture and to Egyptian, Greek, Roman, and other antiquities. The second floor, to paintings, drawings, engravings, rooms for porcelains, textiles, metal work, and Japanese art.

This gave opportunity to the Trustees to carry out an object they had long had in view: that of bringing together a representative collection of casts illustrating the history and development of sculpture from the earliest known examples to the present day. The cost was defrayed from the last subscription. The series began with the casts of Egyptian and Assyrian sculpture; then followed those from archaic Greek, the Pre-Phidian period, the Parthenon reliefs; then a comprehensive view of its gradual decline to the Hellenistic and Roman periods, — a side room gave examples of Gothic sculpture chiefly of the thirteenth century, also Moorish, — while the main line led directly on to the Italian Renaissance, the French and German of that period, ending in the last room with a few casts of the nineteenth century, work of French and American artists. The collection in the Greek and Roman department was inferior in number to those of only two other museums, while the whole, by its grouping and arrangement, afforded excellent opportunity for the comparative study of various schools and epochs. The rapid growth of the Classical Department in original objects has now broken the sequence somewhat, and the casts of Gothic and modern sculpture have, for lack of space, been relegated to the storerooms.

On the west of the courtyard are the Egyptian antiquities. The collection formed in Egypt between the years 1828 and 1833 by the late Mr. Robert Hay, of Scotland, and given to the Museum by Mr. C. Granville Way, was very full and rich in the smaller objects of Egyptian art of unquestioned authenticity. It was admirably supplemented by several large and important sculptures, among them two fragments of the obelisk of Queen Hatasu, given by the late John Amory Lowell and the heirs of Francis C. Lowell. These blocks had been brought to Cairo by John Lowell, the founder of the Lowell Institute, and after his death in the east had been brought to this country by his relatives.

The collection has since been enriched by the very liberal donations of the Egypt Exploration Fund, illustrating the history of their explorations for seventeen years: A Hathor head, papyrus

capital and other large blocks from Babastis, a graceful column from Ahnas, and innumerable smaller objects from Zoan, Denderah and Abydos, these latter of especial interest as being relics of the first and second dynasties, an epoch that a few years ago was regarded as mythical. No money to-day could purchase such a collection of Egyptian art — it has been brought together only by rare good fortune.

It was in 1895 that the Museum, after receiving a bequest of \$95,000 from Mrs. Catherine P. Perkins, began to make its purchases of classical antiquities. The continuance of these purchases has been rendered possible only by the noble bequest of our late associate Henry L. Pierce. They have been made through a friend of the Museum, a former citizen of Boston, who in '86 brought his first gift of a terra-cotta figure to the Museum, who has with rare knowledge, skill, and judgment, and with unstinted generosity of time and means achieved the acquisition of a collection of classical antiquities, — of magnificent Greek vases, many of them signed, of figures from Tanagra and Myrina, moulds from Arezzo, bronze statuettes and bronze utensils, gems from the Marlborough and Tyszkiewicz Collections, marbles of the fourth and fifth century before Christ, — that places this Museum in that department next after the great museums of Athens, Berlin, London and Paris, and in some points gives it a higher rank.

It was thus only after twenty years of patient waiting that the Trustees could begin to increase their collections by purchase. Hitherto the income applicable to purchases not exceeding \$700 had allowed the acquisition of objects of but moderate value.

The bequests mentioned above and others coming in at the same time led to a change of policy. In the annual report for '94, the president announced that hereafter, as opportunity might occur, it seemed advisable "to use some portion of a large unrestricted gift or bequest for the purpose of a work of art, or a collection, but upon the condition that such work or collection should be of high and permanent value, so that the name of the giver attached to it should always worthily commemorate his liberality."

Some report of the execution of this trust seems to be called for. The Trustees began the next year that series of appropriations for the purchase of classical antiquities which has continued to the present. The opportunity offered was of such extraordinary character that the Trustees eagerly seized upon it, devoting



to it larger sums than a proportionate growth of all departments would warrant.

The purchase of pictures had hitherto been confined to an occasional contribution by the Museum of its moderate quota to subscriptions among its friends for some special object, as that for securing the ten Dutch paintings, by Teniers, Cuyp, Metsu, Van Huysum and others, bought from the Gallery of Prince Demidoff at San Donato.

From the Turner-Sargent bequest was bought a Moroni; from the Sarah G. Timmins fund a Botticelli, and from the income of the Abbott Lawrence fund portraits by Raeburn and Opie, and from the income of Mrs. Julia B. H. James fund a Ribera. From the Henry L. Pierce fund Turner's "Slave Ship," Velasquez's "Don Baltasar Carlos and his Dwarf," and a portrait by Franz Hals.

Other departments were not overlooked. When, after the loan for twenty-one years of the Gray engravings, Harvard College withdrew them, the Trustees were fortunate to be able to replace them by the purchase of a collection of 23,000 prints especially rich in Rembrandts, Dürers and the early Italian masters — this from the Harvey D. Parker fund, from which, later, was added a remarkably fine and complete set of the Liber Studiorum plates, published and unpublished, bought from collateral heirs of Turner with other of his engraved work.

From the James fund also were bought one hundred pieces of choice Oriental porcelains, of the fifteenth, sixteenth, and seventeenth centuries, the intelligent selection of a gentleman thirty years resident in China.

Bequests of \$50,000 each from Sylvanus A. Denio and William Wilkins Warren (Mrs. Warren generously waiving her life interest) for the purchase of "modern pictures," with an intimation that it was the wish of the donors that American art should be included, led to the purchase of characteristic examples of Constable and Reynolds, both bought from the families of the original owners, of Turner's "Quilleboeuf, Mouth of the Seine," of Delacroix's "The Lion Hunt" and of paintings by Stuart, Stuart-Newton, Hunt, Whistler (two), Thayer, Brush and Winslow Homer.

That "local" duty which every Museum should perform of "gathering adequate examples of the artists associated with its neighborhood" has been well discharged. In the Allston room



are eighteen examples of Copley, among them his masterpiece. Stuart is represented by ten canvasses, including the priceless "Athenaeum" head of Washington, the only one of his in this country, as Stuart himself states, that was painted from life, — the typical head, of which Allston said, "a nobler personification of wisdom and goodness, reposing in the majesty of a serene conscience, is not to be found on canvas." Of Allston, a number of drawings, some forcible, some of great delicacy, and twenty oils; but the Museum does not own a worthy example of that coloring which won for him in London the title of the "Modern Titian." Smibert and Blackburn are there. Trumbull is well represented, — there, too, are West, the two Peales and many others. It is a matter of frequent comment that such a galaxy of artists should have arisen when the country was poor, struggling for a foothold among the nations. Hunt and the later men are represented elsewhere with the artists of the century just closed, American and French.

The Print Department has grown rapidly by purchase and by the contribution of friends. Periodical exhibitions are drawn from the 50,000 prints stored in the basement, where visitors who wish to avail themselves more fully of its resources are welcome.

In the galleries above are fine examples of tapestries of the fifteenth century and later; a rich display of church vestments of the sixteenth and seventeenth centuries; an unrivalled collection of Japanese robes and embroideries; Persian rugs, embroideries, etc., but the strength of the textile collection for scholars and designers is also stored in the basement. It may not be generally known that in 1642 the Massachusetts colony passed an act for technical instruction in textiles. From that day the arts of weaving, dyeing and printing have been among the chief industries of the State, so that in the first public announcement of the purposes for which the Museum was founded it was given out that one of them was to provide opportunities and means of instruction in "drawing and designing, with their *industrial applications*," and this object, from the first, the Administration has kept steadily in view. Limited means have prevented the development of the collection by any considerable purchases, but by many recent gifts, and especially by the liberality of Mr. Denman W. Ross and Mr. J. W. Paige, the collection now includes some five thousand examples from all quarters of the globe. — specimens of early Egyptian, Coptic,

Peruvian weaves; fabrics from the looms of Persia, India, China, the countries of the Mediterranean, the Islands of the Pacific. It is especially rich in Spanish, French and Italian brocades and stuffs of the sixteenth, seventeenth, and eighteenth centuries. For varied, well selected examples of color and design for a student's use, it may be questioned whether it does not rank next to that of Berlin.

With its fourteen thousand specimens, the Museum offers a comprehensive survey of the field of fictile art. The Egyptian, Cyprian, Etruscan, Grecian, and Greco-Italian vases are shown on the first floor. On the second are Oriental porcelains, Hispano-Moorish, Majolica ware, Wedgwood, Delft, samples from the hundreds of kilns of Europe with the pottery of various tribes of North and South America, of Africa, — tiles from the mosque at Jerusalem, from Persia and Damascus; and the collection of Japanese pottery which outnumbers in identified specimens the combined collections of the museums of the world.

Metal work from Cashmere, India, Siam, China, and Japan, with wrought iron work of Europe, is represented, together with the work of the goldsmith and silversmith, jewelry from India, peasant ornaments, etc., etc.

Conspicuous among the wood carving is the room lined with heavy panelling of carved oak of the sixteenth century, for which we are indebted to Mrs. T. Bigelow Lawrence, and also the eight panels of gilded carved oak, from the Hotel Montmorency, that frame the tapestries. This was the town residence of the great constable who built Château d'Anet. The figures of Diana and the constant introduction of the bow and crescent would indicate that they also were the work of Jean Goujon. But the style seems later; and they have been ascribed to Jacques Sarrazin, 1588-1660, the sculptor of the great caryatids of the central pavilion of the Louvre. These were purchased with the help of the Athenaeum, whose efficient aid has never failed us.

In no other museum can Japanese pictorial art be studied to such advantage. The collections of kakimono, makimono, screens, prints, and books is without a rival, even in Japan. For this we are indebted to Doctor Bigelow and Doctor Weld. The sword guards, the swords, the gold ornaments, the carved ivories of marvellous delicacy of workmanship, the panels of carved wood illustrating the legends of Buddha and the fairy tales of old

Japan, — and especially the exquisitely dainty lacquers, — are an unfailing source of pleasure to all interested in that most artistic of modern nations.

In the basement is a library of some thirty-three hundred volumes, not including pamphlets, selected for their bearing on matters connected with the collections. Also a room for photographs — a collection of only eighteen thousand, but rapidly growing. Both are open to all for study.

It must not be inferred that the Museum is in circumstances so affluent as to supersede the necessity of generous support from its friends and from the public. Its growth involves not only greatly increased current expenses, but new opportunities which have become obligations of the future. The yearly deficit still exists. To take its proper place as a collector in seizing chances which the breaking up of old collections and the exhumation of works of classical art afford requires a ratio of benefaction in excess of that of recent years.

Leaving out the magnificent bequest of Henry L. Pierce, gifts of unrestricted funds have amounted to only \$28,000 per year during the past eight years, while the expenditure of such funds, made possible by that bequest, has averaged \$76,000 per year. Grateful as is the Museum for gifts of objects and for funds applicable to special purposes, it should be recognized that the healthiest growth of such an institution is along lines of constant spending, with consistent and carefully considered purpose.

In 1898 the erection of tall buildings on the east shut off on that side the first requisite for a museum, an abundance of light, and introduced a new element of danger, threatening our windows and the long stretch of skylights in case of fire. The rapidity of growth of the collections in the last few years had been extraordinary, a stream of acquisitions had flowed in annually till the store rooms in attic and basement were filled, and passageways were choked with boxes.

These considerations forced upon the Trustees the necessity of moving and led them to purchase a tract of land not far removed from the present site, with wide open spaces on all sides, isolated from all risks from fire, secure from any danger of loss of light, and ample in size to permit the expansion of its buildings to meet the needs of a long future.

The record of this growth has been remarkable, due, as it is,

not to the patronage of a government or the princely munificence of a few men, but to the sustained effort of a whole community, from the one dollar subscriptions of workmen in a piano factory to the gift of Rembrandts and objects of every kind the most precious.

With the resignation of Mr. Endicott, and the election, in 1901, of Mr. Samuel Dennis Warren as president, the Museum, with collections of no mean value, with ampler means, with opportunity of building to meet its wants, not tentatively but with the experience of twenty-five years, passes into the control of a younger generation.

CHARLES G. LORING, *Director.*

## REPORT OF THE CURATOR PRO TEM. OF THE PRINT DEPARTMENT.

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*To the Committee on the Museum :*

GENTLEMEN: In submitting the Annual Report of the Print Department, I take pleasure in stating that good progress has been made in the work of the department.

### GROWTH OF THE COLLECTION.

The Print Registers show a gain of 947 entries by new accessions during the year. Of these 919 are donations, 19 are purchases, the balance consists of book-plates, taken from books and portfolios in the department, etc..

Important among the donations is the bequest of Abram Edmands Cutter, of 414 prints, largely Americana. This addition of American prints is very welcome indeed, as it strengthens a part of the collection which, in its native soil, should have a good prospect of ultimate completeness and of increasing usefulness among collectors, historians, biographers, genealogists, and many others interested in matters American.

The bequest of Mrs. Arthur Croft includes 246 prints, among them Italian engravings (of the Toschi school), etchings by Delauney, Otto Bacher, J. Foxcroft Cole, F. Duveneck, and other American and foreign artists, reproductions after Lalanne and Allongé, etc..

Other gifts are: "A View of Boston from the Navy Yard," done in aquatint by W. J. Bennett, from the Club of Odd Volumes, through Mr. James F. Hunnewell; 27 posters, American and foreign, from Mrs. Vitor E. Frothingham; 21 botanical plates, from Prof. Charles Kastner; 4 progressive proofs of Joseph Andrews' large engraving "The Landing of the Pilgrims at Plymouth Rock," after Rothermel, from Miss Ellen Andrews; a view of the Hancock House by Sidney L. Smith, from the Iconographic Society; 31 engravings after J. M. W. Turner, from Miss Augusta

M. Brown; two sets of 12 illustrated postal cards, one from Mrs. Kingsmill Marrs, the other from Miss S. Minns; two photogravures of J. M. W. Turner's "Slaveship," from George Allen, London; a reproduction of a portrait of Washington by Gilbert Stuart, from Wm. F. Channing, M. D.. A number of book-plates have also been received during the year; mention of these will be found in the list of donations for 1901, at the end of this volume.

The prints bought during the year, at a total cost of \$133.65, include examples of early engraving, French etchings by Félix Buhot, a dry-point engraving by Paul Helleu, a print for the "Liber studiorum" of J. M. W. Turner, a view of Boston (lithograph), and some American portraits.

The purchase of tools and additional material, illustrating the technical methods of the reproductive arts, must also be mentioned here.

#### HARVEY D. PARKER COLLECTION.

No additions have been made to this collection during the year. The sorting out and sale of duplicates, which had heretofore provided funds for new acquisitions, was discontinued in 1899. This work will be resumed again in connection with the work on the catalogue.

#### LIBRARY OF THE PRINT DEPARTMENT.

The Register shows a gain of 80 numbers since the last report, 63 of them are donations. The main part of these donations (55 works) forms part of the bequest of Mrs. Arthur Croft, including, among the technical works, the illustrated catalogue of Cruikshank's works by Reid, in three volumes; among the illustrated books, such works as the Doré Bible, in two sumptuous volumes, Boydell's edition of Milton's poetical works, the same publisher's Shakespeare illustrations, in 2 volumes, and many other interesting works, mostly in good bindings, which form a considerable addition to the examples of book illustration on the shelves of this library.

Of the remaining eight works, one has been received from each of the following donors: Mrs. G. W. Wales; Charles S. Dana; Mrs. Lydia B. Attwood, through James W. and Charles H. Bartlett, her heirs; The Grolier Club, New York; S. P. Avery, New York; Miss Annie C. Tepper, Camden, Ala.; D. McN. Stauffer, New York; J. W. Bouton, New York.



Eight books have been bought, at a cost of \$79.81, one is an early French example of color printing, three are illustrated with engravings after J. M. W. Turner, and four are publications for reference.

The remaining nine entries correspond to the number of periodicals subscribed for.

#### EXHIBITIONS.

The exhibition illustrating the "Madonna in Engraving," which had been on the walls since January 1900, was taken down at the end of June 1901, to make room for a display of photographs of paintings by Rembrandt, arranged by the keeper of the photographs. This was followed November 1, by an exhibition selected from the new accessions received since June 1899. Notes have been published for this exhibition. There is in preparation an exhibition of the work of Albert Dürer, Lucas van Leyden, and Marc-Antonio Raimondi, illustrating "Engraving in the Early Sixteenth Century," which is to be opened February 1, 1902.

#### VISITORS.

The number of visitors who have availed themselves of the resources of the department during the year is 156. This is a slight advance on last year; a decided change can only be looked for after the completion, at least in part, of the catalogue.

#### WORK ON THE COLLECTION.

The registering and arranging of the Harvey D. Parker collection is progressing steadily, the total of prints registered is 12,170, an advance of 3.775 on last year's report. The chronological arrangement of the prints by engravers, and the work on the Location Catalogue, is progressing apace with the registering. Work on the German, French, Dutch and Flemish prints has been completed, while work on the English prints is nearing completion.

Some advance has been made in registering the Sylvester R. Koehler Collection; the 96 new entries during the year are mostly English prints, drawn into the general collection.

The William P. Babcock Bequest, of 7,733 prints, received last year, has been practically all registered during the spring and summer, preparatory to the exhibition of new accessions. About

half of these prints have been mounted and added to the general collection, with proper additions in the Location Catalogue.

The prints received last year from Mr. and Mrs. Edward Wheelwright have been registered, and await their turn to be mounted and distributed in the cases.

All the accessions received during the year have been registered, a few of them have been mounted and put away.

The large number of prints received in the last eighteen months has made it impossible, with the present working force of the department, to carry the work in mounting up to date. I am happy to say that these conditions will change with the new year, as an additional assistant has been granted to the department and is to enter upon her duties in January.

All the accessions to the Library of this department have been registered, catalogued, and put in their places on the shelves.

Work on the general catalogue, which had been begun last year, was discontinued early this year. The elaborate system adopted defeated any chance of a successful completion of the work. A simplified, condensed plan has been approved and work on this new basis will be begun at once. It is hoped that this important, indispensable part of the work of the department will see good progress in the coming year, provided a suitable assistant may be secured for this work.

Respectfully submitted,

EMIL H. RICHTER,

*Curator pro tem.*

DECEMBER 31, 1901.

## REPORT OF THE CURATOR OF CLASSICAL ANTIQUITIES.

*To the Committee on the Museum :*

GENTLEMEN: I have the honor to submit to you the sixteenth annual report of the Department of Classical Art.

The total number of objects added to the collections of original antiquities in this department during the past year is 1,173. These may be classified as follows:—

Terra-cottas, including fragments . . . . .	383
Vases . . . . .	128
Fragments of vases . . . . .	40
Marble and stone . . . . .	28
Bronzes . . . . .	68
Gems . . . . .	77
Jewelry and ornaments . . . . .	49
Glass . . . . .	27
Ivory and bone . . . . .	13
Coins . . . . .	235
Lead and bronze weights . . . . .	80
Fayum textiles . . . . .	37
Miscellaneous . . . . .	8
	1,173

The coins included in this summary are those referred to in my last annual report (page 92) as having been purchased with a portion of the Catharine Page Perkins fund in 1900, but not received up to the time when the report was prepared. They arrived in March, and, together with other coins of the same collection, will be referred to more at length below (see page 40). The other objects offer as large a variety in interest as they do in material, while in size they range from a fine, large Polykleitan torso, of marble, to a gold ring so small that it must have been made for either a doll or a statuette, yet is decorated with a cameo in which an initial letter is cut. As all but a few of these objects

were received here in one consignment in the latter part of December, I have not been able to prepare a detailed description of them in time for this report, and my present account must therefore be largely of a statistical nature, with only brief mention of the more important objects under each heading. The selection of pieces worthy to be mentioned, however, is extremely difficult and must necessarily be unjust, for, in spite of the exceptionally large number of acquisitions recorded above, the high standard of quality which has been set for the purchases of the Museum during the last few years is still carefully maintained, and I think it may justly be said that there is not an inferior object among the additions of the year.

Taking the groups or classes in the order in which they are entered above, we have: —

**I. TERRA-COTTAS.** Regarded as a whole, these constitute the most important acquisition of the year; and combined with those we had before, they raise our collection of Greek terra-cottas to a prominent position among the collections of the world. It will, moreover, be of the greatest benefit to American students of Greek art, for the wide range and variety of types which will thus be offered to them on this side of the ocean, and for the excellence of the examples of those types. The 383 added this year have been the gradual accumulation of a friend of the Museum, who has been holding them until such time as we should be ready or able to take them off his hands. Many of them were formerly in well-known private collections, and a considerable number have been published. They may be classified as follows: —

Statuettes . . . . .	251
Heads and masks . . . . .	56
Fragments of statuettes not included in above . . . . .	43
Moulds for parts of statuettes . . . . .	13
Reliefs (counting as one number twelve small gilded figures in relief, used as decorations of a chest or casket, Forman Sale II, 191) . . . . .	16
Lamps decorated with reliefs . . . . .	4
	<hr/>
	383

As to the types or towns represented in these, it has been possible in this short time to make only a tentative classification, and

one which will doubtless require further revision; but as even this may be of service to those who are interested in the subject, I give it below. It will at all events serve to suggest the variety of styles which are included, and to give some conception of the proportion of each, though the relative numbers may undergo some readjustment as the result of more careful study.

Tanagra types, all statuettes . . . . . 100

Under this heading are included not only those known to have been found either in Tanagra itself or in eastern Boeotia, but those which, though of unknown provenance, are distinctively Tanagraic in character; and a number found elsewhere, which, if local imitations, follow the Tanagra style and technique closely (*e. g.*, five from Aegina, three from Alexandria, etc.), but no Myrina figures are included.

Among these are four archaic groups and two figures of the severe style. The others are of the fourth century and later.

Boeotian figures, exclusive of Tanagra . . . . . 20

Mostly archaic, and including early idols of divinities, specimens of the Kabirion grotesques, and satyrs rudely sketched by hand, not made in moulds.

Attic types . . . . . 20

A standing Leda, of the type published by Herrmann, in the *Arch. Anz.*, 1895, p. 222, No. 9, and small figures of various styles and periods, including six grotesques. Among these is a marvellous caricature of a poet or philosopher, apparently declaiming.

Probably Corinthian . . . . . 8

Among them three dancers, on decorated bases, in relief style, and a replica of the well-known group of "Two Sisters," one leaning upon the shoulder of the other (*cf.* Pottier, *Statuettes de Terre cuite*, fig. 40).

Probably Tegean . . . . . 3

Two very archaic goddesses seated, one holding an infant, and a large nude figure of the "Leda" type, in relief style.

Myrina types . . . . . 81

Seventy-one statuettes, the rest heads, masks (3), and fragments. They include the usual types of flying Erotes and Nikés, Erotes playing with birds and animals, young satyrs, caricatures (2), and figures of standing or seated women. There are several figures of Aphrodite, a group of Eros and Psyche, one Atys, and one Siren.

Smyrna types, including similar types from other parts of the coast of Asia Minor . . . . .	66
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These are all heads and fragments, the former ranging from fine fifth-century types to the exaggerated caricatures of late Smyrnaic art. Among the fragments some are clearly copies of the statues of the great period, and two of these have important remains of gilding upon them.

Tarentine types . . . . .	16
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Among these are a large, fragmentary relief of a youth standing by his horse; a head of a horse from a similar relief, three grotesques, and the familiar Tarentine heads of divinities from large statuettes.

Statuettes, heads, etc., from other sites in Italy, chiefly in Magna Graecia . . . . .	17
Ditto, from miscellaneous places outside of Italy . . . . .	10
Fragments of architectural reliefs, from various sources, and not included in the above . . . . .	11
Moulds used in making statuettes . . . . .	13

Of which six are from Tarentum and seven from Asia Minor.

Statuettes, etc., as yet unclassified . . . . .	14
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Included in this section, because of its material, though it represents a much nobler art than the statuettes and reliefs, is a life-size portrait bust of a Roman, of the first century B. C., perfectly preserved in every respect except color. The subject, as yet unidentified, is an elderly man, close-shaven, with a face which indicates a character combining force, intelligence, and refinement. The type is clearly that of an aristocrat and a leader of men, whether as soldier or statesman. The forehead is high, straight, and well rounded, somewhat broader at the top than at the brow; and the hair, which is sketchily treated, is straight and thin, though it covers the head. The eyes are turned slightly upward towards his right, the outline of the iris being incised sketchily in the clay, and the pupil being a crescent-shaped incision. The nose is of "Roman" shape, large but of fine outline, the nostrils long and thin. The mouth is of medium size, strong but remarkably mobile. The chin is firm and well rounded, and its firmness is carried into the line of the jaw, which is square but not unduly heavy or pronounced. The skin under the chin hangs in loose folds, and it is here that the age of the man is shown most conspicuously, as there is no lack of vigor



in the expression or the features. For the purpose of identification, the most striking detail is a large, ugly cicatrix on the forehead, over the left eye. This, of course, calls to mind the alleged portraits of Scipio Africanus, but at present I am only prepared to say that it bears no more resemblance to any one of them than they do to one another, though they have one characteristic in common which is lacking here, namely, the baldness. A technical peculiarity deserves notice also. With the exception of the eyes, the face and throat show great minuteness of detail, whereas the eyes, ears, and hair are executed sketchily, though by a very clever hand. This difference in treatment, and what appear to be the marks and lines of the epidermis on various parts of the surface, suggest the possibility that the front half of the bust was made from a life mask, the impression from which was taken in clay, and then worked over, the rest of the head being modelled in free hand. However it was produced, it is a wonderful piece of portraiture, representing an exceptionally interesting personality, and I think it may be regarded as one of the great possessions of the Museum.

VASES. Of the one hundred and twenty-eight vases acquired during the year, the most important, or at all events the best known, are twenty-five from the Bourguignon collection in Naples. These are:—

1. Large Corinthian kelebé. A. Battle-scene (inscriptions). B. Horsemen galloping to left. Below, a row of animals. Unpublished?

2. Small Corinthian alabastron, in the form of a bearded man squatting, his hands on his breasts. Surface covered with painted ornaments. Unpublished?

3. The well-known black-figured amphora, with the interior of a shoemaker's shop on one side, and a blacksmith's shop on the other. *Monumenti dell' Istituto*, XI. pl. xviii; Baumeister's *Denkmäler*, figs. 1649 and 1639; etc.

4. Black-figured amphora signed (twice) by Amasis. *Wiener Vorlegeblätter*, 1889, pl. iii, 1, a, b, c; etc.

5. Black-figured amphora signed by Amasis. A. The Arm of Achilles. B. The Rape of the Tripod. (Names inscribed). Unpublished, but see Hauser in the *Jahrbuch des archäologischen*

*Instituts*, 1896, p. 178, note 1, who gives it the first place among the known works of this potter.

6. Large amphora, probably by Andokides, with the same scene, — Achilles and Ajax playing *pessi*, — in black-figured style on one side and red-figured style on the other. Published, R. Norton, in the *American Journal of Archaeology*, 1896, pp. 38 ff., figs. 15 and 16.

7. Low dish or plate in the style of Epiktetos. Herakles leading Kerberos, with Hermes at his side. Published, Hartwig, in the *Jahrbuch des archäologischen Instituts*, 1893, pp. 159, 160.

8. Kylix in the style of Kachrylion. Hartwig, *Meisterschalen*, pl. v, p. 54.

9. Psykter in the style of Phintias. *Antike Denkmäler*, II, pl. xx.

10. Kylix in the style of Euphronios. Hartwig, *Meisterschalen*, pl. xiv, 2, p. 127.

11. Kylix in the style of Euphronios. Outside, gymnastic scenes; inside, a diskobolos. P. J. Meyer, in the *Archäologische Zeitung*, 1884, pl. xvi, 2, p. 243.

12. Kylix in the style of Euphronios. Hartwig, *Meisterschalen*, pl. xii, p. 115.

13. Kylix in the style of Hieron. Interior, a woman putting her thumb into the mouth of a man who is reclining on a banquet couch. Exterior, men, youths, and women conversing, in six groups of two each. Published, Hartwig, *Meisterschalen*, pp. 279, 280.

14. Kylix in the style of Duris. Hartwig, *Meisterschalen*, pl. lxvii, p. 598.

15. Kylix in the style of Onesimos. Hartwig, *Meisterschalen*, pl. lxii, p. 559.

16. Kylix in the style of Brygos. Interior, man and youth on a couch, the latter playing the double flute. Exterior, drinking scenes. Unpublished?

17. Red-figured kylix of the severe style. Interior, young athlete holding a strigil, and playing with his dog. No exterior picture. Unpublished?

18. Red-figured kylix of the severe style, with offset lip. Interior, youth standing between a louterion and a stele. Exterior, youths in palaestic exercises. Unpublished?

19. Large stamnos signed by Hermonax. Both vase and sig-

nature in a fragmentary condition. This is a replica of the Peleus and Thetis vase published by Körte in the *Archäologische Zeitung*, 1878, pl. xii, p. 111. The two were found in the same grave, at Orvieto, and this one is referred to by Körte, *ibid.*, and by Klein, *Meistersignaturen*<sup>2</sup>, p. 201, No. 4. At the time of these references the fragments had not been put together.

20. Nolan amphora. A. Satyr playing the double flute, and Maenad dancing. B. Satyr dancing and playing krotala. Unpublished?

21. Large skyphos of the fine red-figured style. A. Persephone rising from the ground between two goat-headed satyrs. B. Maenad and satyr. Published, Fröhner, *Annali dell' Istituto*, 1884, pl. M., p. 205.

22. Skyphos of the fine red-figured style. A. Aktor and Astyoche. B. Nestor and Evaichme. (Names inscribed.) Unpublished?

23. Deep, two-handled cup, covered with a rich black glaze and decorated with impressed designs representing the story of Perseus and Medusa. (One almost identical is published in the *Annali etc.*, 1855, II, pl. xvii; but the two differ in minor details.) Unpublished?

24. Small amphora, with oval body, no neck and rolling lip, decorated on each side with a large, inverted palmette and a head drawn in outline in black glaze on the natural clay. On one side the head is male, on the other female. From Santa Maria di Capua. Unpublished?

25. Lucanian jug, with a burlesque representation of Oedipus and the Sphinx. See Hartwig, in *Philologus*, Vol. LVI, 1897, p. 1.

Of the remaining one hundred and three vases it has been impossible for me to prepare even a summary description in time for this report, and as all but a few are unpublished, such a description would, I fear, be of little service. I must hope, therefore, for an opportunity in the future to give an adequate account of them, and in saying this I am well aware that no account can be adequate without satisfactory illustrations. The vases are, without exception, of the same high grade as those described in other reports of recent years, and there is not one among them without its special interest to the student of Greek art. Chronologically they extend from the pre-Mycenaean vases found in Egypt, decorated with

coarsely painted spirals, to the Arretine. There are four good specimens of Mycenaean ware, including a large "chariot" amphora; the Corinthian aryballos with the picture of Odysseus and the Sirens, published by Bulle in the *Strena Helbigiana*, p. 31; a splendid Panathenaic amphora from the second Forman sale (No. 103); the black-figured amphora with the Battle of the Gods and Giants, and the kalos name Hippon, from the Castellani and Morrison collections (Klein, *Lieblingsinschriften*<sup>2</sup>, p. 35, No. 1); a number of remarkably fine kylikes; the fragment representing a youth painting a vase, published by Hartwig in the *Jahrbuch*, 1899, pl. iv, p. 147); two Kabirion vases with caricatures upon them (the Medusa myth and the Judgment of Paris); three white lekythoi with unusual scenes; a small black kylix with an impression of a Syracusan dekadrachm, signed by Evaenetos, as a medallion in the centre; and others of no less importance.

Six of the vases were the gift of Mrs. Henry P. Kidder, and one — an Apulian jug — belongs to the Gardner Brewer collection, bequeathed to the Museum by Mrs. Arthur Croft.

**MARBLE AND STONE.** First in importance among the twenty-eight fragments included under this head is a nude male torso, of heroic size, which has sufficient resemblance to the Doryphoros to mark it as unquestionably a Polykleitan work. The missing parts are the head, the right arm from just below the shoulder, the left arm from the elbow, the right leg from the upper half of the thigh, and the left leg from and including the knee. It is probably a Roman copy, of rather better than the average quality of Roman copies, but the marble unfortunately contains veins of mica, which somewhat impair the value of the surface, though they do not affect the noble impression made by the work as a whole.

Next is the fragmentary figure of a young woman, of life size and beautifully draped, which is undoubtedly a Greek work. She stands on the right leg, the left leg slightly bent, her left hand lightly clasping the folds of her himation, just below her breast, and her right hand, enveloped in the himation, hanging at her side. Missing are the head, the left foot and ankle, the right foot and lower part of the leg.

Besides these large works there are two small torsos of Mar-syas; part of a statuette (of *palombino*) of Aphrodite untying her

sandal; a splendid Skopaic head of a youth, of Greek workmanship, and displaying admirably the characteristics of that master's style; two other fourth-century heads — one of an elderly woman, from an Attic grave monument (type like Athens, National Museum No. 966), the other a Hygieia or Apollo (cf. Brunn-Bruckmann, *Denkmäler*, No. 525); portrait heads of Ptolemy IV and Arsinoë III; a charming head of Aphrodite, of Roman workmanship; a large head of a ram; a double herma of Herakles and Hebe(?); four Roman portrait heads, including one of an infant; and eight fragments of reliefs etc.

**BRONZES.** With one exception these are all small. The exception is the fragment of a draped male statue, of life size, and apparently standing in an attitude like that of the Aeschines in Naples. The fragment includes only a part of the drapery of the right half of the figure, from the neck to just above the ankle, with the right arm, enveloped in the folds, but not the hand. It is Greek, and probably of the fourth century. For the study of bronze technique among the Greeks it will be found of great value, being cast in a single piece, and of a remarkably thin shell.

Twenty of the small pieces are statuettes. These include two draped Aphrodites of the severe style, as mirror-stands, two diskoboloi in different attitudes, two ἐγκρινόμενοι (youths taking oaths), the fine archaic figure of a youth striding a horse (horse missing), from the first Forman sale, figures of Asklepios, Herakles, Triton, and Atys; an archaic female dancer, a running satyr, a young warrior, a girl with a dove, an archaic man, squatting (from the north of Greece), a youth putting a weight, and three other youths.

Among the other bronzes are five Greek (box) mirrors, two Etruscan mirrors, two archaic griffin's heads (from the Forman collection), three small and very fine archaic (repoussé) reliefs, two of them representing the Battle of the Gods and Giants, the third not yet cleaned sufficiently to disclose the subject; four figures of animals, a fragment of a Corinthian helmet, bearing the incised inscription *To Διος Ολυμπιο*; an exceptionally beautiful and perfect strigil, with chased decorations and the maker's stamp, — ΑΠΟΛΛΟΟ; a caduceus, the head of bronze and the handle of iron (length, M.0.39); and miscellaneous fragments, handles, ornaments, etc.



**GEMS.** The seventy-seven gems include sixty-nine intaglios, six cameos, one uncut crystal scaraboid, and one crystal ring, which has a large concave bezel. These are from various sources, including a number of well-known private collections, such as the Łyszkiewicz, Forman, and Morrison. There are several fine Mycenaean gems among them; and as a whole they cover such a wide range chronologically, as well as in the variety of types and subjects represented, that it would be impossible to give a satisfactory conception of them without making a complete descriptive list, for which there has not been time as yet.

**JEWELRY AND ORNAMENTS.** The most important of the forty-nine individual objects in this section are three thin gold disks, measuring respectively M.0.167, 0.075 and 0.075 in diameter, from a tomb at Neandrea, in the Troad. The holes around the edges of each show that they were sewn upon draperies of some kind, and the surface of each is covered with elaborate repoussé decorations in low relief. They are probably late Mycenaean or early Ionic. There are also eleven small Mycenaean gold ornaments, eight of which are of basket shape (cf. the mould in Schliemann's *Mycenae*, fig. 162), and a Mycenaean gold pin; and among the later objects are four pairs of earrings, five single earrings, or parts of earrings, four Greek necklaces (two of them of children's size); eight rings with intaglio designs in the bezels (two of gold, three of silver, three of bronze), one pair of gold studs or buttons with filigree decorations, two gold pins with ball-heads, and five links of a chain necklace of wrought gold.

**GLASS.** Twenty-seven numbers; among them a Phoenician head of archaic type, composed of opaque glass of various colors; five small Phoenician vases of dark blue glass, with chevrons of lighter colors; one of the same technique, with a silvery white ground; a glass aryballos with a swinging handle of bronze, a small "millefiori" bowl, a fragment of thick, heavy millefiori glass, two specimens of Romano-Egyptian glass mosaic (sections cut from rods), a fragment of a cameo glass vase, white on blue, six excellent specimens of late blown glass, from Phoenicia; and a pane of window glass, of the Roman period, measuring 35 × 27 cm., said to be from Puteoli (Bourguignon collection).



**IVORY AND BONE.** The items under this heading are two small heads, — one of a man, the eyes inserted, the other a charming head of a child, with the hair gilded, — and eleven dice of various sizes. Two of these are quite small, and enclosed in an ivory box, with a compartment for each.

The weights will have to be submitted to the investigation of a specialist in Greek metrology before an intelligent or satisfactory account of them can be given. For the present I can only say that they are all in good condition, that with one or two exceptions they bear either inscriptions or devices or both, that they range in weight from 21.16 to 18,180 grains, and that most of them are stated, on good authority, to be of Attic provenance. They will therefore form valuable material for study in an important branch of Greek antiquities in which we have hitherto been able to offer no opportunities.

The thirty-seven specimens of colored weaving and embroidery from the Fayum have been handed over to our Textile Department to increase its collection of Fayum textiles, inasmuch as they belong more properly in that department, and can be better cared for there. In their case also the opinion of a specialist would be necessary for a statement of their relative value and importance.

**MISCELLANEOUS ORIGINALS.** These are: — 1. A small silver statuette of a draped goddess (124 mm. high), cast hollow and of an extremely thin shell. 2. A large silver spiral, to be worn as an ornament on the leg. (From the second Forman sale No. 340.) 3. Fragment of a Pompeian fresco,  $24\frac{1}{2} \times 25$  cm. containing a female head, of good style, veiled and diademed. From the Bourguignon collection. 4. Head of a child, life-size of plaster, Roman. 5. Fragment of a small relief, in plaster representing a youth and betaera on a couch. From Egypt. The style and subject are suggestive of the designs of Tigranes or Arretine pottery, and the relief may, perhaps, form a bit of evidence in tracing the origin of such designs on that ware. 6-8. Three curious, small objects of rock crystal. Two are possible studs, being shaped like large modern shirt studs, with flat front and slightly concave back; the third might be an eyelet, being ring with thin, concave sides. It has been suggested also that these are stands for very small vases. They are carefully finished and without decoration of any kind.

REPRODUCTIONS. The following are the additions which have been made to our collection of casts and reproductions during the year : —

A full-sized copy, in bronze, of the statue of a Charioteer found at Delphi in 1896, during the excavations of the French school. This copy was made by the Maison Leblanc-Barbedienne, and is a replica of one made by the same establishment for the Paris Exposition of 1900 and purchased by the French government. Ours we owe to Dr. W. S. Bigelow, who was in Paris at the time, and in our behalf took advantage of the opportunity to secure the second copy made from the mould.

A collection of seventy of the excellent electrotype reproductions of Mycenaean metal objects made by the Galvanoplastische Kunstanstalt of Geislingen-Stein, in Württemberg. The actual electrotyping from which these were made was done by Mr. E. Gilliéron, from the originals in the National Museum, Athens. Our selection consists of one sword, four daggers, one mask, one diadem, five vases (four of gold, one of silver inlaid with gold), nineteen rings with intaglio designs, four small oblong gold plaques or beads with intaglio designs, one fragment of a silver vase with reliefs representing the siege of a town, and thirty-four small gold ornaments of various characteristic types.

A bronze copy of the large statuette of Aphrodite in the Lateran. Helbig's *Guide* (English), No. 699 ; *Monumenti dell' Istituto*, IX, pl. VIII.

A bronze copy, beautifully executed, of the Alexandrian statuette of a Negro Boy in the Bibliothèque Nationale, Paris. Babelon and Blanchet's *Catalogue*, No. 1009 ; Rayet's *Monuments*, II, No. 58. This copy was modelled by Georges Bareau and cast by Barbedienne.

Here also it gives me pleasure to acknowledge the receipt of seventy-nine photographs of objects in the Imperial Museum of Constantinople, sent by His Excellency Hamdy Bey, in exchange for photographs which he had received from our Museum. The pleasant relations which were established between the two institutions when Mr. Smith made his copies of the reliefs on the "Alexander" sarcophagus have thus been continued since, and certainly to our profit.

## THE CATHARINE PAGE PERKINS COLLECTION OF COINS.

Among the acquisitions reported in the years 1895, 1897, and 1900, respectively, were a number of Greek and Roman coins, which were purchased with appropriations made from the bequest of Mrs. Catharine Page Perkins. In my last annual report I announced that a collection of 466 specimens had been purchased out of this bequest during the year, of which 231 had been received up to the time of the preparation of the report. The balance, consisting of 235 coins, arrived in March of the year just ended; and as the purchase of this lot consumed what then remained of Mrs. Perkins's legacy, it was determined by your committee that all the coins acquired through her bequest should be kept by themselves, in a case constructed for the purpose, and known as "the Catharine Page Perkins Collection of Coins." To those who are not familiar with the facts this explanation is perhaps necessary, as it might otherwise be thought that the collection had been formed by Mrs. Perkins and bequeathed to the Museum.

The number of coins thus brought together is 609, of which 576 are Greek and 33 Roman. This is a small collection in itself, but of very exceptional value from the point of view of numismatics as a fine art, on account of the beauty or artistic interest of each of the types represented, and of the remarkable preservation of all the examples. As there are among them a considerable number of extreme rarity, and as the collection as a whole is certainly an important one in spite of its small size, I have thought that collectors and numismatists generally might wish to know what it contained, and I have therefore prepared the following summary, with the hope of being of service to them. By way of preface, I beg to say that the descriptions have been limited to such data as would be necessary to the connoisseur for the identification of the respective types, or for pointing out variations of well-known types, and that in only a comparatively few instances are these descriptions to be regarded as complete. My object has been simply to provide a key or index to the collection, and further or more detailed information regarding any of the specimens will always be at the disposal of those who apply for it. The order followed is the usual geographical one, beginning at the west.

## ITALY.

*Campania.* — CALES. Bronze coin of the period after 268 B. C., with a head of Athena on the obverse; and a cock, with a star behind it, on the reverse.

CAPUA. Two Romano-Campanian didrachms, one of the period 338–318; obv., head of young Herakles; rev., wolf and twins, ROMANO in exergue. The other after 318; obv., head of Roma in Phrygian helmet; rev., Niké binding wreath to palm branch.

CUMAE. Didrachm, of the period 480–423. Obv., female head to r.; rev., mussel-shell and barleycorn.

NEAPOLIS. Bronze coin of about 340; obv., head of Apollo to l.; rev., Campanian bull to r., crowned by flying Niké.

PHISTELIA. Two didrachms of the period 420–400, each with head of Hera on obv., and Campanian bull, with *Fistlus*, in Oscan letters, on rev.

*Calabria.* — TARENTUM. Didrachm, 500–473. Obv., Taras on dolphin to r., a cuttle-fish in his r. hand; rev., sea-horse to r., cockle-shell below.

Gold drachma, 400–330. Obv., head of a goddess to l., a dolphin under the chin; rev., Taras on dolphin to l., wearing chlamys, and holding a Niké and a trident.

Didrachm, about 300. Obv., head of a goddess to l.; rev., nude rider crowning horse, dolphin below, thunderbolt in field.

Didrachm, 302–281. Obv., nude horseman riding to l., holding shield, ΝΙΚΟΔΑΜΟΣ; rev., Taras riding dolphin to r., carrying a bunch of grapes and a distaff; in field a cock.

Diobol, about 300. Obv., head of Athena to r.; rev., Herakles grappling with lion to r.

Didrachm, 235–228. Obv., armed horseman riding to l., ΞΕΝΟΚΡΑΤΗΣ; rev., Taras riding dolphin to l., carrying trident; waves and cuttle-fish below.

Didrachm, 235–228. Obv., armed horseman galloping to r., holding a Niké, who crowns him, ΚΑΛΛΙΚΡΑΤΗΣ; rev., Taras riding dolphin to l., carrying a trident and a Niké who crowns him.

*Lucania.*—HERAKLEIA. Didrachm, 350–280. Obv., head of Athena, a Scylla on her helmet, and a strigil below her chin; rev., Herakles leaning on his club, and crowned by a Niké; symbol, a small jug.

METAPONTUM. Two staters of the period 400–350; one has on obv. a female head to l., with fillet and leaves, the other a youthful head with ram's horns. Both have the ear of wheat on rev.

Stater, 350–330. Obv., head of Leukippos helmeted, with lion's head for symbol; rev., the ear of wheat.

SYBARIS. Stater of the sixth century, with the bull on the obv. and the same type ineuse on the rev.

THURIUM. Stater of the period 420–390, and another of the period 390–350, each with the head of Athena on the obv. and the bull on the rev. On the former the helmet of Athena is wreathed with olive, on the latter it is decorated with a figure of Seylla.

VELIA. Didrachm, 400–268. Obv., head of Athena to l., helmet decorated with Pegasos and olive wreath; rev., lion seizing upon a stag.

Didrachm, signed by Philistion. Obv., head of Athena to l., the helmet decorated with a Niké driving a quadriga, a horseman on the neck-piece, and the signature on the band of the crest; rev., lion crunching a sword-blade; a Niké flying to l. above, carrying a taenia.

*Bruttium.*—BRUTTIUM. Octobol? (86.1 grs.), 282–203. Obv., busts of the Dioskouroi; rev., Dioskouroi mounted, each carrying a palm branch; symbol, a club.

Tetrobol? (36.33 grs.), same period. Obv., head of Athena; rev., eagle standing with wings raised; symbol, a torch.

Tetrobol? (34.38 grs.), same period. Obv., head of Apollo; symbol, a lyre; rev., Artemis standing, holding arrow and torch, a hound at her feet; symbol, a star.

CROTON. Two staters, late fifth century. First; obv., head of Hera Lakinia, her stephanos adorned with palmettes; rev., young Herakles seated on a rock, his bow lying on the ground. Second; obv., Hera Lakinia as above, her stephanos adorned with a palmette between the fore parts



of two griffins; rev., Herakles as above, his bow and quiver in the field above him.

Stater, about 400. Obv., head of Apollo; rev., infant Herakles strangling two serpents.

LOCRI EPIZEPHYRII. Stater, 280-268. Obv., head of Zeus; rev., Pistis (Fides) crowning Roma, names inscribed.

PANDOSIA. Stater, about 400. Obv., head of Hera Lakinia with stephanos; rev., Pan the hunter seated on a rock, his dog lying at his side. (This is the specimen from the Carfrae sale, No. 34.)

RHEGIUM. Tetradrachm, 415-387. Obv., lion's head facing; rev., head of Apollo laureate.

TERINA. Stater, 440-400. Obv., head of Terina, with artist's initial, -Λ- on the kerchief; rev., Terina seated on a cippus, holding a phialé, and crowned by a small Niké.

Stater, 400-388. Obv., head of Terina, sphendoné decorated with a meander; rev., Niké seated, holding an olive spray.

## SICILY.

AGRIGENTUM. Gold twenty-litra piece, 415-406. Obv., crab; rev., eagle slaying a serpent; mark of value, two dots.

Tetradrachm, 415-406. Obv., two eagles devouring a hare; rev., quadriga with Niké crowning the charioteer; in exergue a crab.

Tetradrachm, same period. Obv., like preceding; rev., a crab above, and Scylla moving to l., below. (This is the splendid specimen formerly in the Ashburnham collection, sale No. 30.)

HERAKLEIA MINOA. Tetradrachm, after 409. Obv., head of Persephone with dolphins; rev., quadriga to r., Niké above.

HIMERA. Two tetradrachms of the period 472-415, each with a victorious quadriga on the obv., and the nymph Himera standing on the rev., with a small satyr bathing in a fountain in the background. On one the satyr stands to r., receiving the water on his breast, on the other he stands full-front, the water striking him on the left shoulder. The latter has a barleycorn as symbol.

LEONTINI. Two tetradrachms of the period 466-422, each with the semi-archaic head of Apollo laureate on the obv., and the



lion's head surrounded by four barleycorns on rev. Another, of about the year 425, with the same types in more developed style.

**MESSANA** (including Zankle) — Zankle, before 493. Drachma with dolphin within a siekle on obv., and scallop-shell in ineuse of nine sections on rev.

Two tetradrachms of the period 480-420. First: obv., male charioteer driving pair of mules which are crowned by Niké, laurel twig in exergue; rev., hare leaping to r., dolphin below. Second: similar, except that chariot is driven by Messana, and two dolphins in exergue. Another, of 420-396. Obv., like the second; rev. like the others, with a head of Pan below the hare.

Bronze coin, 345-282. Obv., head of Poseidon to l.; rev., ornamented trident, with a dolphin on either side.

**NAXOS**. Drachma, 6th century. Obv., head of Dionysos to l.; rev., bunch of grapes between two leaves.

Tetradrachm, 461-415. Obv., head of Dionysos to r., rev., nude Silenos seated on the ground, holding a wine-cup.

Drachma of the same period, with same types.

Didrachm, 415-403. Obv., head of Apollo, leaf and berry in field; rev., nude Silenos seated on the ground, holding wine-cup and thyrsos; in the field a herma. (Design of Prokles, but not signed. Bunbury sale, No. 364.)

**SEGESTA**. Didrachm, 480-415. Obv., head of Segesta, hair rolled up behind; rev., hound walking to r., seenting; behind, three barley-stalks.

**SELINUS**. Didrachm, before 466. Obv., wild eelery leaf, dot on either side of stem; rev., ineuse square of ten divisions.

**SYRACUSE**. Drachma, 485-478. Obv., female head to r.; rev., young horseman riding to r.

Didrachm, same period. Obv., female head, surrounded by three dolphins; rev., bearded horseman, leading a second horse.

Eight tetradrachms, ranging in date from 485 to 415, illustrating the gradual progress in the rendering of the profile head of Persephone surrounded by dolphins; the victorious quadriga on the reverse.

Tetradrachm, 412-406. Obv., head of Niké(?) to r., surrounded by dolphins; rev., Persephone driving quadriga, and

crowned by Niké, who bears wreath and aplustre. Ear of barley in exergue. (By Evarchidas?)

Tetradrachm by Kimon. Obv., head of Arethusa, almost full-front to l., surrounded by dolphins (signature on diadem); rev., victorious quadriga, signature on exergue line.

Three dekadrachms by Evaenetos, with the famous head of Persephone surrounded by dolphins. One is signed; another, though without a signature, is an exceptionally brilliant example of this coin.

Litra, signed by Evaenetos. Obv., female head to l., wearing sphendoné and diadem, signature on latter. Symbol, a barleycorn. Rev., cuttle-fish with webbed feelers.

Four electrum coins of 344-317. First, 100 litrae. Obv., head of Apollo, with lyre behind it; rev., head of Artemis, hair fastened in a roll behind, quiver at neck and lyre in field. Second and third, 50 litrae, with head of Apollo on obv. (symbols, bow and pileus respectively), and tripod on rev. Fourth, 30 litrae; obv., head of Zeus; rev., Pegasos, with three dots below.

Silver stater of same period. Obv., head of Athena to r.; rev., Pegasos to l.

Two staters of Agathokles, 310-305. First: obv., head of Athena to r., helmet uncrested and undecorated; rev., Pegasos leaping to l., star above. Second: obv., the helmet crested and decorated with a griffin; rev., Pegasos, triskelis between his legs.

Two tetradachms of Agathokles. First: obv., head of Persephone surrounded by three dolphins; rev., quadriga with triskelis above. Second: obv., head of Persephone to r., with hair hanging loose; rev., Niké, erecting a trophy, symbol, a triskelis.

Hieron II, 275-216. Gold coin (67.6 grs.). Obv., head of Persephone, cornucopia as symbol; rev., biga galloping to r.

Philistis, 275-216. 16 litrae, silver. Obv., head of Philistis veiled, with torch as symbol; rev., quadriga driven by Niké. The same, 5 litrae, with same types, except that the chariot is a biga.

Period 215-212. 16 litrae; obv., head of Zeus; rev., quadriga driven by Niké. 12 litrae; obv., head of Athena,

Pegasos on her helmet; rev., Artemis shooting to l., her dog running in same direction. (Bunbury sale, No. 501.)

SICULO-PUNIC, 393-310. Small gold coin (14.22 grs.), with date palm on the obv. and horse's head on the rev. Five tetradrachms, four with obv. head of Persephone in style of Evaenetos, surrounded by dolphins, one with head of Herakles in lion-skin. Of the revs., two are unbridled horses prancing; three, horse's heads, with a date palm in the background.

## MACEDON.

### A. TOWNS AND DISTRICTS.

AENEIA. Tetrobol, 500-424. Obv., archaic head of Aeneas, bearded; rev., quadripartite mill-sail square, incuse.

Diobol, of same period and with same types.

AKANTHOS. Five tetradrachms of the period 500-424, four of them with the familiar type of the lion devouring a bull, one with a lioness instead of a lion, the style of which shows that it belongs among the later coins of the period.

Obol of same period. Obv., head and neck of a lion facing.

Two tetrobols of period after 424; obv., fore part of kneeling bull, one with a bay twig for symbol, the other with the letters ΠΕ. Rev., quadripartite square.

Tetradrachm of same period. Obv., lion leaping upon a bull and biting him on the back; rev., quadripartite square within a raised square on which is the inscription, the whole in an incuse square.

AMPHIPOLIS. Tetradrachm, 424-358. Obv., fine head of Apollo laureate; rev., race-torch within a square border bearing the inscription; symbol, tripod.

BISALTA? Drachma (63.7 grs.) of about 500. Obv., nude warrior standing to r. at the side of a horse, and carrying two spears; rev., quadripartite incuse square.

Tetrobol of Mosses, king of the Bisaltae (500-480?). Obv., similar to preceding but the warrior wears a short chlamys; rev., incuse square, within which a smaller, quadripartite square and the inscription ΜΟΞΞΕΩ.

CHALKIDIAN LEAGUE. See Olynthos.

**EDONI.** Octadrachm of Getas, king about 500. Obv., a man carrying two spears to r., between two oxen. Rev., king's inscription in a square surrounding a quadripartite square.

**ΕΙΟΝ.** Two obols? (13.92 and 13.60 grs.) of the fifth century. Obv., goose standing with head turned back, symbol, a lizard. On one an Η, on the other Θ. Rev., quadripartite incuse square.

**LETE.** Stater of about 500. Obv., nude satyr seizing a nymph by the waist; rev., incuse square divided diagonally.

**MACEDON.** The Kings of Macedon and Macedon under the Romans follow the geographical list of the district.

**MENDE.** Three tetrobols of the period 424-358. First: obv., Silenos reclining upon the back of an ass, and holding a wine-cup; rev., large amphora and inscription ΜΙΝΔΑΗ. Second: obv., Silenos stands to r., at the further side of an ass; rev., within an incuse square, ΜΕΝΔΑΙΟΝ and a crow. Third: obv., head of young Dionysos crowned with ivy; rev., ΜΕΝΔΑΙΟΝ and an amphora.

**NEAPOLIS.** Silver coin of the period before 500 B.C., 118.2 grs. ( $\frac{2}{3}$  Babylonian stater? — apparently unpublished). Obv., very archaic Gorgon's head; rev., roughly divided quadripartite square, incuse.

Three staters of the period 500-411, with the Gorgon's head on obv., and mill-sail square on rev.

Drachma of same period, and with same devices.

Three drachmas of the period 411-350, with the Gorgon's head on obv., and head of Aphrodite wearing wreath and necklace, surrounded by the letters ΝΕΟΤ, on rev.

Nine hemidrachms of the same period, with the same types, except that the hair of Aphrodite is bound by a cord, not wreathed. On five of them she wears a necklace, and on four not. (One of the latter has the letters ΝΕΟ running down at r., instead of the four letters in the corners.)

**OLYNTOS.** Two tetradrachms of the Chalkidian League. First: obv., the fine head of Apollo, laureate, to l.; rev., the large lyre and inscription. Second: obv., the more effeminate head of Apollo, laureate, to r.; rev., like the preceding, with ΕΤΙ ΑΡΙΣΤΟΝΟΣ below.

**ORRESKII.** Two octadrachms of the period before 480. Obv., a man carrying two spears between two oxen to r.; rev., shallow incuse square.

Two staters of same period. Obv., Centaur kneeling, carrying a nymph in his arms; rev., mill-sail square, incuse.  
 PAEONIA. Two tetradrachms of Patraos, king 340-315. Obv., head of Apollo (?), laureate, to r.; rev., horseman spearing a prostrate foe.

Tetradrachm of Audoleon, king 315-286. Obv., head of Athena Parthenos, almost full-front; rev., horse walking to r., with loose rein.

POTIDAEA. Tetradrachm, 500-480. Obv., Poseidon Hippios riding to r., carrying a trident; rev., incuse square, quartered diagonally.

#### B. KINGS OF MACEDON.

ALEXANDER I (?). Tetrobol. Horseman wearing petasos and chlamys, and carrying two spears; rev., head and paw of a lion to r. No inscription on either side.

Tetradrachm. Obv., like above; rev., goat's head and small inverted caduceus in a square within an incuse square. No inscriptions.

PERDIKKAS II (?). Tetrobol. Obv., like preceding, but style later, and rider wears high boots; rev., fore part of a lion to r. in incuse square. Above, a caduceus to r. No inscriptions.

Another. Obv., unbridled horse prancing to r.; rev., ΠΕΡΔΙΚ and crested helmet in a linear square, within an incuse square.

ARCHELAOS I. Silver stater. Obv., youth's head to r., bound with a fillet; rev., ΑΡΧΕΛΑΟ and bridled horse with rein trailing.

PHILIP II. Tetradrachm. Obv., head of Zeus, laureate; rev., ΦΙΛΙΠΠΟΥ, boy with palm branch riding a horse with a fillet around its head. Symbol, thunderbolt.

Triobol. Obv., filleted head of Apollo to r.; rev., name, and boy with palm branch riding a horse to l. Monogram below.

Three gold staters, from different dies. Obv., head of Apollo or Ares, laureate, to r.; rev., name and biga. Symbols, on two the head of a trident; on third, a thunderbolt.

ALEXANDER III (the Great). Gold distater. Obv., head of Athena in three-crested Corinthian helmet, on which is a

serpent; rev., ΑΛΕΞΑΝΔΡΟΥ, Niké holding a wreath and trophy-stand. Symbol, a thunderbolt.

Two gold staters. Types of both like the preceding, one with ΑΛΕΞΑΝΔΡΟΥ and a monogram; the other with ΑΛΕΞΑΝΔΡΟΥ ΒΑΣΙΛΕΥΣ, a monogram in a wreath, and another in the field.

Four tetradrachms. Obv. on all, head of Herakles in lion-skin; rev., I, ΑΛΕΞΑΝΔΡΟΥ, Zeus with eagle and sceptre on a throne with a back; symbol, a Boeotian shield; II, ΒΑΣΙΛΕΥΣ ΑΛΕΞΑΝΔΡΟΥ, throne without back, monogram (Mallos?) in field; III, ΑΛΕΞΑΝΔΡΟΥ, throne with back, two monograms in field; IV, ΑΛΕΞΑΝΔΡΟΥ, throne with back, bunch of grapes and monogram in field.

Didrachm (128.63 grs.). Types as in tetradrachms; on rev., ΑΛΕΞΑΝΔΡΟΥ and a monogram.

Drachma. Types as above; on rev., ΑΛΕΞΑΝΔΡΟΥ ΒΑΣΙΛΕΥΣ (latter in exergue), Σ and monogram.

Hemidrachm (32.53 grs.). Types and details like the preceding.

Obol (10.51 grs.). Like the preceding, inscription incomplete. Under the throne, O.

Hemiobol (4.98 grs.). Obv. like the preceding; rev., ΑΛΕΞΑΝΔ, club, bow and quiver. Above, Φ Μ.

PHILIP ARIDAEOS, 323-316. Tetradrachm like those of Alexander, with the inscriptions ΒΑΣΙΛΕΥΣ ΦΙΛΙΠΠΟΥ, Μ, and ΑΥ on the rev.

ALEXANDER IV OR V. Tetradrachm with types and inscription like those of Alexander the Great, but of coarser execution. Under the throne on rev., ΑΡ (monogram), and symbol a caduceus. (Montagu sale, No. 779.)

DEMETRIOS POLIORKETES. Five tetradrachms with the head of Demetrios horned and filleted. On the rev. of two, Poseidon seated, holding trident and aplustre (one has a helmet as symbol); on the other three he is standing, with one foot on a rock. Various monograms.

ANTIGONOS GONATAS OR DOSON. Tetradrachm. Obv., head of Poseidon to r., wreathed with a sea plant; rev., Apollo seated upon a prow, on which is the king's inscription. Monogram below.



Another; obv., head of Pan on a shield; rev., archaistic Athena brandishing shield and thunderbolt. In field, helmet and monogram.

**PHILIP V.** Tetradrachm. Obv., head of Perseus on a shield, wearing winged cap with griffin's head at top, his sword at his shoulder. Rev., king's inscription and club in an oak wreath. Three monograms. (Carfrae sale, No. 118.)

Drachma. Obv., filleted head of Philip; rev., inscription, club and three monograms, in an oak wreath, below which a thunderbolt.

**PERSEUS.** Drachma. Obv., filleted head of Perseus; rev., inscription, club and three monograms, in an oak wreath, below which a star.

#### C. MACEDON UNDER THE ROMANS.

Three tetradrachms. I, 158-146: obv., head of Artemis in a shield; rev., MAKEΔONΩN ΠΡΩΤΗΞ, club, and three monograms, in an oak wreath, below which a thunderbolt. II, after 146; obv. like preceding; rev., MAKEΔONΩN, ΛΕΓ, club, and monogram, in an oak wreath. III, before 89; obv., MAKEΔONΩN and head of Alexander; rev., ΑΕΞΙΑΛΛΑΞ Q, club, money-chest and seat in laurel wreath.

Two tetrobols, of the period of semi-independence under Philip V, 185-168. I, obv., Macedonian shield with club in centre; rev., MAKEΔONΩN and helmet. Symbol, aplustre. II, obv., wheel on a Macedonian shield; rev., prow of ship, on which BOTTEATΩN.

#### THRACE, THASOS AND THE NORTH.

**AENOS.** Three tetradrachms of the period 450-400, with the head of Hermes of severe style on the obv., and goat on the rev. One of them has as symbols on the rev., a herma of Hermes standing on a throne (on the back of which hangs a wreath), and a caduceus.

Tetradrachm, 400-350. Obv., head of Hermes of fine style; rev., goat; symbols, barleycorn and bunch of grapes.

**BYZANTIUM.** Drachma, 400-350. Obv., bull walking to l. on a dolphin; above, BY (with Byzantian B); rev., mill-sail square, incuse.

DIKAEA. Tetrobol, 480-450. Obv., female head with hair rolled up behind; rev., bull's head to r.

MARONEIA. Didrachm, 500-450. Obv., fore part of horse springing to l., ΡΟΓΟ . . . ΕΤΑΡΧ; rev., quadripartite square, incuse.

Drachma, same period. Obv., type as above, inscription effaced; rev., four-pointed star over rosette, in incuse square.

Hemidrachm, same period. Obv. as above, no inscription; rev., quadripartite square.

Didrachm, 450-400. Obv. as above; rev., quadripartite square, surrounded by inscription, in incuse square.

Stater, 400-350. Obv., horse prancing to l., with loose rein; rev., grape-vine in a square surrounded by the inscription ΕΤΙ ΧΟΡΗΓΟ; symbol, a fly.

Triobol of same period. Obv., fore part of horse, ΕΥΤ; rev., bunch of grapes, ΜΑ.

Tetradrachm, after 146. Obv., ivy-wreathed head of Dionysos; rev., Dionysos Soter, standing, holding two narthex-stalks and a bunch of grapes. Inscriptions and monogram.

MESEMBRIA. Diobol, 450-350. Obv., crested helmet facing; rev., ΜΕΤΑ between the four spokes of a radiate wheel.

PANTIKAPAEON. Didrachm, third century. Obv., ivy-wreathed head of young Dionysos to r.; rev., inscription and bunch of grapes in ivy wreath, monogram above.

PERINTHOS. Hemidrachm (35.2 grs.), about 310? Obv., head of Demeter to l., grain of wheat below; rev., fore parts of two horses joined back to back, ΠΕ below.

THASOS. Stater, 550-465. Obv., Silenos carrying a nymph in his arms; rev., quadripartite incuse square.

Two drachmas, 465-411. Designs as above, but more advanced style; on one the Silenos kneels to front, his head turned to r.

Two drachmas, 411-350. Obv., head of bearded Dionysos (one with, one without border); rev., Herakles shooting to r. on one knee. Symbol on one, fly or cicada; on the other, head of a river god or Pan.

Tetradrachm, after 146. Obv., head of young Dionysos, with ivy wreath and fillet; rev., Herakles Soter, standing, club in r. hand, lion-skin over l. arm.

THRACE, LYSIMACHOS, King of. Two gold staters. Obv., head of

deified Alexander; rev., Athena seated, holding a Niké. On one, BY, a monogram, trident and two dolphins; on the other a monogram, bee (?) and cornucopia.

Five tetradrachms, with types as above; symbols on rev., I, two monograms; II, trophy (?), crescent and monogram; III, crescent and monogram; IV, caduceus and monogram; V, eagle. One has a K under the head of Alexander.

Didrachm. Types as above; on rev., a bee and ΕΦ.

Draehma. Obv., youthful head to r.; rev., horseman galloping to r., AY above, ear of wheat and fore part of lion below.

## GREECE PROPER.

### A. NORTHERN GREECE.

ACHAEA PITHIOTIS. Drachma, fourth century. Obv., head of a nymph; rev., Athena charging to r. (on the inside of her shield are reliefs representing a battle). Symbol, bunch of grapes; no traces of inscription.

CORCYRA. Didrachm, 229-48. Obv., head of young Dionysos; rev., Pegasos galloping to r., and two monograms; one that of Coreyra.

EPEIROS. Silver stater of Alexander, son of Neoptolemos (342-326). Obv., head of Zeus wreathed with oak; rev., king's inscription, thunderbolt and eagle's head as symbol.

Victoriatas of the Epirote Republic, 238-168. Obv., heads of Zeus and Dione; rev., ΑΤΤΕΙΡΩΤΑΝ and thunderbolt in oak wreath.

The following are in Thessaly:—

KIERION Trihemionbol, 400-344. Obv., head of Zeus; rev., the nymph Arne playing knuckle-bones.

LARISSA. Three drachmas of the period 430-400. Obv., youth restraining a bull; rev., bridled horse galloping to r.

Four draehmas of the period 400-344. Obv., head of Larissa in imitation of Kimon's head of Arethusa on Syracusan coins; rev., I and II, horse grazing; III, mare and foal; IV, youth standing by a horse.

Plated drachma (ancient counterfeit), of same period. Obv. as above; rev., grazing horse.

**MELITAEA.** Drachma, about 410. Obv., head of Zeus wreathed with olive; rev., bull grazing; symbol, sprig of oak leaves with acorn.

**OETAEL.** Hemidrachm, 400-344. Obv., head of a lion with a spear in its mouth; rev., young Herakles standing, holding club across both arms.

Silver coin of 196-146. Types similar to preceding, but Herakles rests on his club. (Reduced Attic didrachm? — 117.67 grs.)

**PERRHAEBI.** Trihemionbol, 480-400. Horseman in petasos and chlamys, carrying two spears; rev., female seated, holding a helmet with both hands.

**PHARSALOS.** Drachma, 400-344. Obv., head of Athena in a winged Attic helmet; rev., young horseman carrying a knotted stick over his shoulder.

Hemidrachm, of same period. Obv., head of Athena in Attic helmet, with ear-pieces turned up; rev., horse's head.

**PHERAE.** Drachma, 480-450. Obv., youth restraining a bull; rev., horse galloping to r., rein dragging. Upper l. corner, a fountain from which water is pouring. (Photiades Pasha sale, 1890, No. 161.)

Silver stater of Alexander of Pherae (369-357). Obv., head of Hekate or Artemis; rev., ΑΑΕΞΑΝΔΡΟΥ, mounted warrior galloping to r. Double axe under the horse and on its flank. (Montagu sale, No. 312.)

#### B. CENTRAL GREECE.

**AEgina.** Stater of the oldest type (700-550), bearing the tortoise with plain shell and row of eight dots down the middle. Rev., incuse square divided into eight sections.

Two staters of the second period (550-480). Obv., tortoise with smooth shell, five dots down the middle, two more at the top; rev., incuse square divided into five sections.

Two staters of the period 480-431, the shell of the tortoise treated naturally; in one the head full-front, in the other turned to r. Rev., like the preceding.

Hemionbol of same period, with same designs (head full-front).

Obol, after 404. Obv., tortoise as above, and Α; rev., like above, with Δ in upper left section.

AETOLIAN LEAGUE, 279-168. Silver coin, 162.7 grs. Obv., head of Aetolos to r., wearing an oak wreath intertwined with his diadem; below,  $\Phi$ l. Rev., Aetolos, as a nude young warrior, standing to l., resting his r. foot upon a rock, and leaning upon his spear. In field,  $\Delta$ .

Ditto, 81.42 grs. Obv., head of Artemis to r., laureate, and with bow and quiver.  $\Phi$ l behind. Rev., Aetolia dressed like Artemis, seated on a pile of shields; r., trophy of Gallic arms; l., two monograms.

Ditto, 37.2 grs. Obv., head of Aetolia wearing earring and petasos;  $\Phi$ l behind. Rev., Kalydonian boar; between the legs  $\text{NI}$ ; in exergue a spear-head.

ATHENS. Early archaic style (before 480). Ten tetradrachms with the familiar types, no two from the same die, showing the gradual advance in the primitive representations of the head of Athena. (One of these is from the Bunbury sale, No. 976; published *Numismatic Chronicle*, 1881, pl. iv, 2.) Two drachmas, two obols, and one hemiobol, with the same types.

Later archaic style (fifth century). Nine tetradrachms, two didrachms 128.97 grs. and 132.4 grs.), five drachmas, two obols and one hemiobol, all with the familiar types.

Style of the decline (fourth century?). Gold stater (chrysos). See Head, B. M. Catalogue, *Attica*, p. xxvi; two tetradrachms; one three-quarters obol (tritemonion), with  $\text{AOE}$  within three crescents on the rev.; two quarter-obols (tetartemoria), with  $\text{AOE}$  above a crescent on the rev.

Period 196-187. Tetradrachm; obv., head of Athena of late style; rev., owl and inscriptions  $\text{AOE} - \text{MIKI} - \text{OEO}\Phi\text{PA}$ , within a wreath of wheat.

Period 186-147. Tetradrachm; obv., head of Athena; rev., owl standing on an amphora; symbol, bow and quiver(?), and inscriptions  $\text{AOE} - \text{HPA} - \text{API}\xi\text{TO}\Phi - \Phi\text{I}\Lambda\text{AN}$  and  $\Gamma\Lambda$ , all within an olive wreath.

About 146. Drachma; types as above; symbol, dolphin and trident, inscriptions  $\text{AOE} - \Xi\text{ENOKAH}\xi - \text{APMO}\Xi\text{ENO}\xi$ . CHALKIS (or Megara). Two obols, before 480. Obv., wheel of four spokes; rev., incuse square, roughly quartered.

CORINTH. Six staters of various dates, from 500 to after 338, with the familiar types of Pegasos and Athena. The oldest of them has no symbol on the rev.; the others have respect-

ively a flying dove in a wreath, a serpent, an aplustre (?), the fore part of a bull, and a chimaera and AP.

Two trihemidrachms of about 338. Obv., Bellerophon on Pegasos, charging to r.; rev., Chimaera and ΔΙ, an amphora across the exergue line.

Five drachmas; one of 500-430, with Pegasos and head of Athena; the others of 350-338, with Pegasos on obv., and on rev. head of Aphrodite, — two with her hair in a sakkos, the others with it loose.

One hemidrachm, 350-338, with types like the preceding (hair in sakkos).

Four diobols, 430-338 or later. Obv., Pegasos flying to l.; rev., I, Pegasos trotting to r.; II, Pegasos trotting to l.; III, Pegasos full-front and ΔΙΟ; IV, Pegasos three-quarters front, and ΔΙΟ.

One obol, 400-350. Obv., Pegasos; rev., head of a trident decorated with scrolls.

**DELPHI.** Two staters of about 346. Obv., head of Demeter veiled and wreathed with wheat; rev., ΑΜΦΙΚΤΙΟΝΩΝ, Apollo in long garments seated upon the omphalos, holding a long laurel branch, his lyre at his side; symbol, a tripod.

**ERETRIA.** Didrachm, 600-480. Obv., Gorgon's head, of very archaic style; rev., quadripartite incuse square, lion's head in one section.

Tetradrachm, same period and types, but style slightly more advanced; the fore paws as well as head of the lion on the rev.

Drachma, 480-445. Obv., cow licking her foot, Ε below; rev., cuttle-fish.

Drachma, 411-336. Obv., head of nymph Euboea; rev., ΕΥ, head and neck of a bull, filleted. (Coin of the Federation of Euboea.)

**HALIARTOS.** Stater, 550-480. Obv., Boeotian shield; rev., mill-sail square, with aspirate in centre.

**HISTIAEA.** Drachma, 369-336. Obv., head of a Maenad; rev., bull standing under a vine, monogram in field, and ΙΞΤΙ in exergue.

Tetrobol, 313-265. Obv., head of a Maenad wearing a sphendoné; rev., Histiaea seated on the stern of a galley, holding a trophy-stand.



LEUKAS. Drachma, 500-430, like the Corinthian coins of the period, with  $\Lambda$  under the Pegasos; rev., head of Aphrodite.

Stater of same period, with Pegasos and archaic head of Athena,  $\Lambda$  under the former.

Stater, 430-400; designs as above with fine head of Athena.

Hemidrachm, 430-330. Obv., fore half of Pegasos and  $\Delta$ ; rev., head of Aphrodite, three-quarters front.

LOCRI OPUNTII. Three staters, 369-338, one of which is an ancient counterfeit, silver-plated. Obv., head of Persephone; rev., Ajax charging to r., armed with a sword. Details: I,  $\Lambda\Lambda\Xi$ , griffin on shield, spear on ground. II, no name, spear and helmet on ground, serpent on shield. III, (counterfeit), no name, broken spear on ground, serpent on shield.

Two hemidrachms of same period, with types as above. Details: I, griffin on shield, helmet on ground. II, serpent on shield, spear on ground.

One hemidrachm, 338-300. Types as above, with  $\Lambda OKP\Omega N$  instead of  $OTONTION$  on rev., no symbols, monogram between his legs.

MEGARA. Drachma, about 307. Obv., head of Apollo, laureate; rev., seven-stringed lyre. (See also Chalkis.)

MYKALESSOS. Obol, 387-374. Obv., Boeotian shield; rev., thunderbolt and MY.

ORCHOMENOS. Two obols, 600-480. Obv., sprouting grain of wheat (on one E); rev., incuse square, divided (E on one ER on the other).

Stater, 387-374. Obv., Boeotian shield, ear of wheat across one end; rev., amphora, with EY above and EPXO below.

Hemidrachm, same period. Obv., Boeotian shield; rev., EPX in wreath of wheat.

PHOKIS. Two obols, 480-421. Obv., bull's head facing; rev., fore part of boar to l., one with the inscription  $\Phi OKI$ .

Hemidrachm of same period. Obv. as above; rev., same inscription, and female head to r.

Hemidrachm, 357-346. Obv. as above; rev., head of Apollo, lyre and traces of inscription.

See also Delphi.

TANAGRA. Drachma, 550-480. Obv., Boeotian shield, T in one of the side openings; rev., incuse cross with pointed ends, T—T in opposite arms.

**THEBES.** Drachma, 600-550. Obv., Boeotian shield, *as on all the following Theban coins*; rev., incuse square in eight sections.

Drachma, 550-480. Rev. as above with archaic Θ in centre.

Quarter-obol (tetartemorion), same period. Rev., archaic Θ in incuse square.

Three staters of the period about 450. Revs., I, II, Herakles kneeling, stringing his bow, symbol a club. (One from the Bunbury sale, No. 947.) III, Herakles rushing to r., brandishing club and carrying tripod.

Hemidrachm, 426-387. Rev., ΘEB, Kantharos, club and axe.

Two staters of the Boeotian League (379-338). Rev., amphora and magistrate's name, KAAAI and TIMO respectively.

**THESPIAE.** Obol, 387-374. Obv., Boeotian shield; rev., crescent and inscription.

#### C. PELOPONNESOS.

**ARGOS.** Obol, 322-229. Obv., head of wolf, ΞI; rev., A, NI in corners.

Two tetrobols of same period. Obv., fore part of wolf, one to l., the other to r. Rev., I, large A, club below, TTP above; II, NI above the A, nothing below.

Three-quarters obol (tritemorion), same period. Obv., head of wolf, ΞI above; rev., large A, with round shield below, and HP above.

**ARKADIA.** Thirteen triobols of the period 480-417. Obv., Zeus enthroned, his eagle flying; rev., head of Artemis or Despoina; both types with numerous small variations of pose and details in the several examples.

Didrachm, about 370. Obv., head of Zeus to l.; rev., AP (in monogram), Pan seated upon a rock, holding his stick, his syrinx at his feet. On the rock the artist's signature OAYM.

For towns of Arkadia see their names in the alphabetical list.

**ELIS.** Stater, before 471. Obv., archaic eagle flying to l., carrying a hare; rev., thunderbolt in a round incuse.

Two staters, 471-370. I, obv., eagle standing to l., over its prey; rev., Niké, full-front, head to l., holding a fillet and palm branch. AA in upper corners. II, obv., eagle flying to r., with a hare; rev., Niké seated on a square base, holding out a wreath (?). In field A.

Stater, 421-365. Obv., head of Hera wearing a diadem; rev., eagle standing within an olive wreath. (Bunbury sale, No. 1093.)

Hemidrachm, 365-322. Obv., head of Zeus to r.; rev., eagle standing upon a meta, FA.

Hemidrachm, 312-271. Obv., like preceding, but later style; rev., thunderbolt and FA within an olive wreath.

EPIDAUROS. Diobol? (36.69 grs.), third century. Obv., head of Asklepios, laureate, in field E; rev., EΠ (monogram) in a wreath.

HERAEA. Obol, 420-370. Obv., head of Artemis; rev., H, with a bow across the middle bar.

HERMIONE. Two triobols of the period 350-322. Obv., head of Demeter wreathed with wheat; rev., EP (monogram) in wreath of wheat. (One of these is from the Bunbury sale, No. 1121.)

KLEITOR. Obol, 400-322. Obv., head of Athena; rev., bridled horse, prancing.

MESSENE. Tetrobol? (35.23 grs.), 280-146. Obv., head of Zeus; rev., olive wreath enclosing a tripod and inscriptions MEΞ — ITTTAPXOΞ

PHENEOS. Two obols of the period 431-370. Obv., head of Hermes, his petasos hanging at his neck; rev., ram standing to r. Symbol on one only, a caduceus.

Two staters, 360-300. Obv., head of Demeter; rev., Hermes hastening to l., carrying the infant Arkas on his l. arm, caduceus in r. hand. One of the coins has a phialé (or Θ?) as symbol, between the legs of Hermes.

PHLIOS. Two obols of the period 431-370. Obv., fore part of bull, butting; rev., a large Φ. and a dot in each of the four corners.

SIKYON. Hemiobol, before 400. Obv., dove pecking its foot; rev., EΞ. dove flying to r.

Obol, 400-332. Obv., Ξ, dove alighting to r., O below; rev., dove flying to r.

Drachma, same period. Obv., Chimaera,  $\Sigma$ E below the body; rev., dove flying to l., in an olive wreath.

STYMPHALOS. Obol, 431-370. Obv., head of young Herakles in lion-skin; rev., head and neck of a Stympalian bird.

TEGEA. Obol, before 431? Obv., head of Athena, wearing olive wreath but no helmet, hair in queue behind; rev., T.

THELPUSA. Two obols, 400-370. Obv., head of Demeter Erinys to r., wearing earring and necklace. Under her chin  $\Theta$ . Rev.,  $\text{EPIQN}$ , the horse Arion, with loose rein, prancing to r.

#### D. ISLANDS OF THE AEGEAN.

*Not including those on the Asiatic Coast.*

CRETE.—Gortyna. Drachma, 300-200. Obv., head of Zeus; rev., Europa on the Bull, her mantle blown by the wind.

Lappa. Stater, 431-400. Obv.,  $\Lambda\text{]ATTTION}$  (retrograde), large female head — Artemis? — to r., wearing pendant earring and bead necklace; rev.,  $\text{ATTOAAON}$ , Apollo, in himation, seated to r. (his shoulders full-front), his r. hand resting on a large sphere — the sun? — and the l. holding a five-stringed tortoise-shell lyre on his lap.

Phalasarna. Stater, 400-300. Obv., head of Diktyнна to r., her hair bound by a cord; rev.,  $\Phi A$ , head of a trident, with a scroll at the neck.

DELOS. Stater, before 500. Obv., two dolphins, one above the other, swimming in opposite directions; rev., incuse square, divided unevenly into five sections.

KEOS. Iulis. Stater, about 300. Obv., head of Aristaeos, laureate, to r., bearded and with thick hair brushed forward; rev.,  $\text{IOAOY}$ , a bee; symbol, head of the dog Sirius,  $KI$  below.\*

NAXOS. Stater, sixth century. Obv., Kantharos, with ivy leaf above it and one hanging from each handle; rev., quadripartite incuse square.

\*This is probably the specimen referred to by Head, *Historia Numorum*, p. 411, note, as suspicious in character. Other experts, however, have pronounced it genuine.

## ASIA MINOR.

*Pontos*.—MITHRADATES EUPATOR. Two tetradrachms. — I, struck B. C. 97; obv., head of Mithradates; rev., ΒΑΣΙΛΕΩΣ ΕΥΠΑΤΟΡΟΣ, Pegasos drinking, crescent, star, monogram, ΕΞ, and Ζ, all in ivy wreath. II, struck B. C. 74, obv., as above; rev., ΒΑΣΙΛΕΩΣ ΜΙΘΡΑΔΑΤΟΥ ΕΥΠΑΤΟΡΟΣ, stag grazing, crescent, star, two monograms and ΓΚΞ.

*Paphlagonia*.—ΑΜΑΣΤΡΙΣ. Two staters of the third century. I, obv., head of Mithras, wearing Phrygian cap, laureate, with a star above the wreath; rev., Anaitis (?) enthroned, crowned, and holding a Niké. Her sceptre leans against the throne. Symbol a rose, monogram under seat. II, obv. as above, except that the star is below the wreath; rev., as above, except that the goddess holds the sceptre in her l., no monogram under the throne, and symbol a bud (?).

*Bithynia*.—ΗΕΡΑΚΛΕΙΑ. Diobol, 415–394. Obv., head of bearded Herakles; rev., ΗΡΑΚΛΕΙΑ on a raised square, surrounding a quadripartite square, and within an incuse square.

Two tetrobols, 364–353. Obv. as above but finer style; rev., a bull butting to l. One has a club below the chin of Herakles, the other a bunch of grapes on the rev.

Stater, 347–338. Obv., head of young Dionysos, thyrsos below; rev., ΤΙΜΟΘΕΟΥ ΔΙΟΝΥΣΙΟΥ, young Herakles attaching a spear to a trophy, a ram's head on the ground.

Stater, 338–306. Obv., like preceding; rev., ΔΙΟΝΙΣΙΟΥ, Herakles as above, no ram's head.

Drachma, same period. Types as in preceding.

KALCHEDON. Drachma, about 400. Obv., bearded head to l.; rev., ΚΑΑΧ, between the four spokes of a radiate wheel. (From the Montagu sale, No. 485.)

*Mysia*.—ΑΔΡΑΜΥΤΙΟΝ. Drachma of the second century. Obv., head of Zeus to l.; rev., ΑΔΡΑΜΥΤΗΝΩΝ, eagle with spread wings standing on a thunderbolt, three-quarters front to l. In field ΑΥ above a bee.

ΑΝΤΑΝΔΡΟΣ. Drachma, before 420. Obv., female head to

r., her hair bound by a crossed cord; rev., ANTAN (retrograde), goat standing to l.

ASSOS. Hemidrachm, after 400. Obv., head of Athena in laureate Attic helmet; rev., AΞΞION around three sides of a bucranium.

KYZIKOS. Period 500-450. Two electrum staters, one with a sphinx standing to l. on a tunny; the other a lion standing to r. on a tunny, biting a sword which he holds between his fore paws. Three hektae with, respectively, a sphinx seated on a tunny; a man kneeling to l., holding a tunny; and a Triton holding a wreath, with tunny below.

Period 450-400. Five electrum staters: I, head of a youth to l.; II, hoplitodromos (?) bending to r., his r. arm extended in front, a tunny l.; III, head of a bull to l., tunny below; IV, head of Atys to r., tunny below; V, youth (Apollo?) kneeling on a tunny, holding a bow in his l. hand. One hekta, with head of Atys and a tunny, as in No. IV.

Period 400-350. One electrum stater. Helios kneeling to r. between two horses, tunny below. (Montagu sale, No. 498.) Silver tetradrachm; obv., ΞΩΤΕΙΡΑ, head of Kora Soteira to l., veiled and wreathed; rev., lion's head to l., tunny below.

LAMPSAKOS. Five gold staters of the period 400-350. Obv., I, II, head of Zeus to l., behind it a thunderbolt; III, head of young Pan, horned; IV, head of a Maenad to l., with loose hair; V, female head to l., wearing sphendoné and wreathed with flowers. Rev., the same in all five, fore part of a winged horse to r.

Silver hemidrachm, same period. Obv., head of Athena; rev., ΛΑΜ, fore part of winged horse as above, an ear of wheat below.

TROAS. — ABYDOS. Two hemidrachms of the period 320-280. Obv., head of Apollo; rev., eagle standing to l. Symbols: on one a tripod and AYΞAΞ; on the other a bee and YΛΛITITTOΞ.

ILION. Tetradrachm, after 189. Obv., head of Athena to r., in three-crested helmet with an olive wreath on the front; rev., ΑΘΗΝΑΞ ΙΛΙΑΔΟΞ, Athena Ilias standing, holding spear and distaff, and wearing a kalathos. At her feet a



small Pegasos grazing. In field a monogram; in exergue  $\text{MENE}\Phi\text{PONO}\Sigma \text{MENE}\Phi\text{PONO}$ .

*Aeolis*. —  $\text{KYME}$ . Hemidrachm, after 350. Obv.,  $\Xi\text{EN}\Omega\text{N}$ , eagle standing to r., looking back; rev.,  $\text{KY}$ , fore part of a prancing horse, one-handled cup below.

Tetradrachm, after 190. Obv., female head (Kyme?); rev.,  $\text{KYMAI}\Omega\text{N}$ , bridled horse, one-handled cup on exergue-line,  $\text{OAYMTPIO}\Sigma$  below; all in wreath.

*LESBOS*. Six electrum hektae of the period 480–440: I, obv., Gorgon's head, full-front; rev., incuse head of Herakles to l. (From the Carfrae sale, No. 222.) II, obv., fore part of a winged boar to r.; incuse lion's head to r. (From the Carfrae sale, No. 218.) III, same types, in wonderful preservation. IV, obv., head of Apollo to l.; rev., incuse female head to r., hair in sphendoné. V, obv., head of a ram to l., cock below; rev., incuse lion's head to r. VI, obv., like preceding; rev., incuse head of Herakles to r., row of seven small squares below.

Billon stater, before 440. Obv., two calves' heads, face to face, with an olive tree between them; rev., incuse square.

Seven electrum hektae, of the period 440–350. I, II, obv., fore part of a winged lion to l.; rev., sphinx seated to r. III, obv., head of Apollo to r.; rev., female head wearing a sphendoné, a coiled serpent behind. (From the Carfrae sale, No. 237.) IV, like the preceding, except that the serpent is on the obv. V, obv., youthful male head with horn of Ammon; rev., eagle standing to r., looking back. VI, obv., head of a wreathed and bearded satyr to r.; rev., two rams' heads, butting, a palmette between them. VII, obv., head of Zeus or Asklepios, laureate; rev., bust of Niké (head to r., bust full-front), with two stars above it.

*METHYMNA*. Didrachm, 500–450. Obv., boar walking to r.; rev., head of Athena, in Attic helmet adorned with the fore part of Pegasos. Inscription on both sides of the coin.

Tetrobol? (99.3 grs.) of the period 420–377. Obv., head of Athena; rev., lyre on a square tablet in an incuse square. (From the Montagu sale, No. 537.)

*MYTILENE*. Triobol? (43.8 grs.) of the fourth century. Obv.,

head of Apollo; rev., five-stringed lyre, a knotted fillet around its r. arm. Symbol, a flower (?).

*Ionia.* One-sixth stater, electrum, of the 7th(?) century (36.1 grs.). Coin roughly oval, with striated surface on the obv., and oblong incuse, divided, on rev.

One-sixth stater of same period (35 grs.). Oval, convex, obv. plain; rev., rough oblong incuse, divided into halves.

Electrum stater (fragment, 97.34 grs.), of same period. Obv., lion's head, facing; rev., incuse square, divided diagonally.

One-third stater, electrum, of the sixth century (73.11 grs.). Obv., fore part of ram to l.; rev., incuse divided into six parts, each roughly subdivided.

One-twelfth stater, electrum, of same period (18.06 grs.). Obv., head of a lion to r., with open mouth. (Lydian?)

Electrum stater of about 500 (216.07 grs.). Obv., fore part of winged boar to r.; rev., quadripartite incuse square.

*CHIOS.* Silver stater of the sixth century. Obv., archaic sphinx seated to l.; at l. amphora and vine; countermarked with an uncertain design. Rev., incuse square, roughly quartered, countermarked with another, smaller.

Drachma, 412-350. Obv., on a round shield a seated sphinx, amphora and bunch of grapes at l.; rev., incuse square, divided by two bands, on one of which ΓΗΡΩΞ.

*EPHESOS.* Two didrachms of the period 415-394. I, obv., bee with curved wings; rev., quadripartite incuse square with rough surface. II, obv., bee with straight wings; rev., like preceding.

Tetradrachm, 387-295. Obv., bee with straight wings; rev., fore part of a stag, palm tree, and ΦΑΝΑΓΟΡΗΞ.

Tetrobol (of Ephesos under the name of Arsinoë, 288-280). Obv., veiled head of Arsinoë; rev., ΑΡΞΙ, bow and quiver, ΞΕΝΟΚΛ.

Two drachmas, 202-133. I, obv., bee with straight wings; rev., standing stag and palm tree, ΔΗΜΑΡΧ. II, like the preceding, with the name ΠΠΤΟΜΕΔΩΝ.

*ERYTHRAE.* Two didrachms, before 480. Obv., nude, long-haired youth riding a galloping horse to r.; rev., quadripartite incuse square.

Drachma, fifth century. Obv., nude man holding in a prancing horse; rev., ΕΡΥ, shallow square with a rosette of twelve petals.

Diobol, same period. Obv., Pegasos flying to r.; rev., ΕΡΥΘ and rosette as above.

Drachma, fourth century. Obv., head of Herakles as on coins of Alexander; rev., ΕΡΥ, club, bow in case, owl, monogram and Π]ΕΛΟΤΙΔΗΣ

ΚΛΑΖΟΜΕΝΑΕ. Period 387-300. Gold octobol, 87.84 grs. Obv., head of Apollo, laureate, almost full-front to r., his chlamys fastened at his neck; rev., swan walking to l. feeding, ΑΕΥΚΑΙΟΞ and monogram.

Two tetradrachms. I, obv., head of Apollo, almost full-front to l., wearing wreath and stephanos; rev., swan preening its wings; symbol, fore part of a boar. II, obv., as in preceding without the stephanos; rev., swan as in preceding, ΥΞΙΚΛΗΞ

Six drachmas. Obv., head of Apollo, laureate, three-quarters front to l. Rev., on five, swan standing to l., flapping its wings, three of them with the name ΑΠΟΛΛΑΞ, one with ΠΥΘΕΟΞ and a monogram, and one with ΜΑΝΔΡΩΝ[ΑΞ. On the sixth the swan is feeding, and the name is ΔΙΟΝΥΞΑΞ

Six hemidrachms. Obv., as in preceding; rev., swan flapping its wings; on three of them the name ΑΠΟΛΛΑΞ (one with a ram's head as symbol), on two ΠΥΘΕΟΞ, and on one ΜΑΝΔΡΩΝΑΞ.

ΚΟΛΟΦΟΝ. Drachma of the fifth century. Obv., head of Apollo to r., of transitional style; rev., ΚΟΛΟΦΩΝΙΟΝ and a seven-stringed lyre.

Drachma of the fourth century. Obv., head of Apollo to l.; rev., lyre and inscription, and ΝΙΚΙΑΞ.

ΜΙΛΕΤΟΣ. Two tetradrachms. 350-334. Obv., head of Apollo to l., laureate and with long hair. Rev., ΜΙ (monogram), and lion standing to l., looking back at an eight-pointed star. On one the name ΔΗΜΑΙΝΟΞ, on the other . . . ΞΤΡΑΤΙΔΗΣ.

Drachma, of same period and with same types, the magistrate's name being ΔΙΟΠΤΟΜΠ[ΟΞ.

ΦΟΚΑΕΑ. Electrum hekete of the fifth century. Obv., head of Herakles, a seal below; rev., mill-sail square.

SAMOS. Tetradrachm, 439-394. Obv., lion's scalp; rev., fore part of bull to r., olive branch behind. (From the Carfrae sale, No. 263.)

Tetradrachm, 394-365. Obv., lion's scalp; rev., fore part of bull kneeling to r., olive branch, monogram, and ΗΓΗΞΙΑΝΑΞ.

Bronze coin, same period. Obv., head of Hera to l.; rev., lion's scalp.

*Caria.* — APHRODISIAS, see under Plarasa.

IDYMA. Hemidrachm (32 grs.), 437-400. Obv., head of Pan, full-front, with staring eyes, hair on end, and curving horns rising from his forehead. Rev., ΙΔΥΜΙΟΝ around a fig leaf.

KAUNOS. Silver stater, about 500. Obv., fore part of a lion to l., on his shoulder O; rev., incuse square divided into two parts, rough surface.

KNIDOS. Drachma, 500-480. Obv., fore part of lion; rev., KNI and archaic head of Aphrodite to l.

Drachma, 412-400. Obv., head and r. fore leg of lion; rev., head of Aphrodite to r., wearing a sphendoné. In field, A.

Drachma, 390-300. Obv., head of Aphrodite to r., wearing sphendoné; rev., KNI, head and r. fore leg of a lion to r., star under the paw, and traces of a magistrate's name.

PLARASA AND APHRODISIAS. Drachma, time of Augustus. Obv., veiled female bust, wearing a stephané; rev., the names of the towns, eagle standing on thunderbolt, and ΞΕΝΟΚΡΑΤΗΣ.

STRATONIKEIA. Two hemidrachms of the period 166-88. I, obv., head of Hekate, laureate, to r., crescent above, ΒΩΠΑΝΔΕΥC; rev., CTPA, Niké holding wreath and palm branch. Above, APICTEAC. II, obv., head of Zeus; rev., ΞT, eagle standing to r., F, and ΜΕΛΑΝΘΟΥ.

TABAE. Drachma, first century. Obv., head of young Dionysos; rev., Tyche holding a phialé and cornucopia, KETTA.

*Kings of Caria.* — MAUSOLOS, 377-353. Two tetradrachms. Obv., head of Apollo, almost full-front to r.; rev., name, and Zeus in long drapery, standing to r., holding a long spear and a double axe. On one, B in front of his feet.

HIDRIEUS, 351-344. Drachma, with types like preceding and the king's name.

PIXODAROS, 340-334. Gold twenty-fourth stater (5.3 grs.). Obv., head of Apollo to l.; rev., ΠΙ and double axe.

Four didrachms. Obv., head of Apollo, three-quarters front to r.; rev., king's name, and Zeus, in long drapery, holding a sceptre.

*Islands off Caria.* — KALYMNA. Didrachm, third century. Obv., head of a young warrior, helmeted; rev., name and lyre in a square of dots.

KOS. Three tetradrachms of the period 366-300. Obv., head of bearded Herakles to l. in a lion-skin cap; rev., crab and club. Magistrates' names, respectively ΞΑΝΘΙΠΠΟΞ ΘΕΟΔΟΤΟΞ, ΑΘΑΝΙΩΝ.

Didrachm, same period. Obv., head of Herakles to r.; veiled female head to l., ΦΙΛΟ . . .

Drachma, 166-88. Obv., head of Asklepios, laureate, to r.; rev., in incuse square ΚΩΝ, coiled serpent, ΝΙΚΩΝ. Outside, ΠΙ.

RHODES. Silver stater of Kameiros, sixth century. Obv., fig leaf; rev., oblong incuse divided into two parts.

Period 408-400. Hemidrachm; obv., head of Helios, looking towards the spectator over his r. shoulder; rev., head of Rhodos, wearing a sphendoné.

Period 400-333. Two tetradrachms; obv., head of Helios, almost full-front to r.; rev., a rose; symbols, aplustre and Φ. (One from the Bunbury sale, 2d part, No. 271.)

Didrachm with same types; symbols on rev., a bunch of grapes and Ε.

Period 304-166. Two tetradrachms; obv., head of Helios, radiate; rev., a rose. Symbols: I, aplustre, Ρ, ΑΡΙΞΤΟΚΡΙΤΟΞ. II, skyphos and ΑΕΤΙΩΝ.

Didrachm, same types, magistrate's name, Aristokritos; symbol, a palm.

Two drachmas, same types: names, ΑΜΕΙΝΙΑΞ (with head of trident), and ΕΥΚΡΑΤΗΣ (with tripod).

Period 189-166. Tetradrachm; obv., head of young Herakles to r.; rev., ΑΛΕΞΑΝΔΡΟΥ Zeus enthroned, holding eagle and sceptre; symbol, a rose, ΡΟ and ΑΙΝΗΤΩΡ.

Period 166–88. Drachma ; obv., head of Helios, radiate, to r. ; rev., a rose, an Egyptian disk flanked by two serpents, and ΑΡΤΕΜΩΝ.

*Lydia.* *Time of Kroesos* (?), 568–554. Gold stater ; obv., fore parts of a lion and a bull, face to face ; rev., oblong incuse divided into two parts.

*Lycia.* — Period 520–480. Silver stater ; obv., fore part of a boar, no letters ; rev., rough incuse with rounded corners, crossed by transverse lines.

Täththiväibi (of Telmessos?), 480–460. Silver stater. Obv., semi-archaic female head to l., hair fastened by band which crosses three times ; rev., name and triskelis in dotted square.

Khäräi of Xanthos, 450–410. Obv., head of Athena to r., wearing Attic helmet, three olive leaves on the front ; rev., inscription and head of a bearded Satrap in a Persian headdress.

Khäriga of Xanthos, about 410. Obv., head of Athena to r. within an olive wreath ; rev., inscription, and Athena seated on a rock, holding her spear ; an owl perched on her l. wrist, and a caduceus(?) in front of her face.

Uncertain, about 400. Silver stater (142.75 grs.). Obv., lion with beaded tail, seated to r., head full-front, left fore paw raised. Rev., fore part of bridled Pegasos flying to r., broad girth around his belly.

OLYMPUS. Federal drachma, 168–78. Obv., head of Apollo, laureate, to r. ; rev. ΟΛΥΜΠΗ, and lyre ; symbols, trophy and palm branch.

PHASELIS. Federal hemidrachm, 168–81. Obv., head of Apollo to r., with quiver ; rev., ΦΑΣΗΛΙ, and lyre ; symbols, flaming torch and crown of Isis.

*Pamphylia.* — ASPENDOS. Two silver staters of the fourth century. I, obv., two youths wrestling, one pulling two ends of a cord around the other's waist ; rev., *Estfedius*, nude youth slinging, and triskelis. II, obv., wrestlers, one seizing the other's wrists, between them ΒΑ, rev. like preceding, but the youth wears a chiton, and there is a Φ in the field, in addition to the triskelis.

SIDE. Silver stater of the fourth century. Obv., standing Athena, holding a Niké ; symbol, a pomegranate. In field



three Aramaic(?) letters. Rev., Aramaic(?) inscription, Apollo, in a chlamys, holding a pbiaké over a flaming altar, and carrying a laurel branch.

Tetradrachm, 190-36. Obv., head of Athena to r., in three-crested Corinthian helmet; rev., flying Niké holding a wreath, ΔΕ, and pomegranate.

*Cilicia.* KELENDERIS(?). Drachma of the sixth century. Obv., a goat kneeling to r.; rev., rough incuse square.

MALLOS(?). Two silver staters of the period 485-425. Obv., draped, winged, female figure running or flying to l., carrying a wreath and caduceus; rev., I, a pyramidal stone with a bunch of grapes on either side; II, pyramidal stone bisected down the middle. Two letters on each rev.

NAGIDOS. Silver stater, 400-380. Obv., head of bearded Dionysos to r., wreathed with ivy; rev., head of Aphrodite in an oval incuse.

SOLI. Silver stater, after 380. Obv., head of bearded Herakles to r., the lion-skin tied around his neck; rev., in an incuse circle traces of ΞΟΛΕΟΝ and head of a bearded Satrap in a Persian hood.

TARSOS. Silver stater of Pharnabazos, 379-374. Obv., head of Arethusa, copied from Kimon's Syracusan type; rev., inscription, head of Ares(?) in crested Attic helmet, and ΟΙΚ.

Stater of Tarcamus or Datames, 378-372. Obv., inscription, Baal enthroned within a circle of turrets, holding a sceptre, bunch of grapes, and ear of wheat; at his side an incense-burner; between the legs of the throne a bucranium.

*Cappadocia.*—ARIARATHES IV, B.C. 187. Drachma; obv., head of the king; rev., Athena with Niké, shield, and spear. King's inscription, ΕΥΞΕΒ·ΙΞ ΓΛ and two monograms.

*Syria.*—ANTIOCHOS I, 281-261. Gold stater; obv., head of Antiochos; rev., Apollo seated on the omphalos, holding a bow and arrow. In field Δ. (From the Montagu sale, No. 692.)

ANTIOCHOS III, the Great, 222-187. Drachma; obv., head of Antiochos; rev., elephant. Monogram in field.

ANTIOCHOS IX, 116-95. Tetradrachm; obv., head of Antiochos; rev., Athena Nikephoros and monogram. ΦΙΛΟΠΑΤΟΡΟΣ added to king's title. All in laurel wreath.

SELEUKOS VI, 96-95. Tetradrachm; obv., head of Seleukos; rev., Zeus enthroned, holding Niké and sceptre. ΕΠΙΦΑΝΟΥΣ ΝΙΚΑΤΟΠΟΥΣ added to king's title. Under the throne ΠΡ (monogram).

TIGRANES I, 83-69. Tetradrachm; obv., head of Tigranes in a decorated tiara; rev., seated Tyche, holding out a palm branch, Orontes at her feet. Two monograms in field.

SELEUKIA. Tetradrachm, B. C. 91. Obv., turreted and veiled head of a goddess to r.; rev., within a laurel wreath, ΣΕΛΕΥΚΕΩΝ ΤΗΣ ΙΕΡΑΣ ΚΑΙ ΑΥΤΟΝΟΜΟΥ, a thunderbolt on a stool, and two monograms.

*Phoenicia*.—ARADOS. Drachma, 350-330. Obv., Dagon holding two dolphins, Phoenician inscription; rev., a galley, with a winged sea-horse below.

TRIPOLIS. Tetradrachm, first or second century. Obv., heads of the Dioskouroi, with stars above them; rev., inscription of the city, Tyche standing to l., holding a sickle and cornucopia, ΞΗ, ΗΙ, all in laurel wreath.

*Parthia*.—MITHRADATES I, 174-136. Tetradrachm; obv., head of Mithradates; rev., ΒΑΣΙΛΕΩΣ ΜΕΓΑΛΟΥ ΑΡΣΑΚΟΥ ΦΙΛΕΛΛΗΝΟΥΣ, young Herakles holding a phialé in his r. hand, club and lion-skin on l. arm. Monogram below.

## AFRICA.

*Egypt*.—PROLEMY I. As governor for Alexander IV, tetradrachm of the period 316-311. Obv., head of Alexander the Great, to r., horned and wearing an elephant's skin; rev., ΑΛΕΞΑΝΔΡΟΥ, Zeus enthroned, holding eagle and sceptre; symbol, a thunderbolt; under throne ΟΡ.

Independent, 311-305. Tetradrachm; obv., head of Alexander as in preceding; rev., ΑΛΕΞΑΝΔΡΟΥ, Athena brandishing spear and shield to r., eagle on thunderbolt, and two monograms.

King, 305-284. Gold triobol (26.6 grs.); obv., head of Ptolemy to r., wearing diadem and aegis; rev., eagle on thunderbolt, ΑΧ (monogram).

BERENIKE II, 258-247. Gold tetrobol (32.98 grs.). Obv., veiled head of Berenike to r., with diadem; rev., cornucopia between two stars.

CLEOPATRA VII (the famous), 52-30. Drachma; obv., head of Cleopatra; rev., ΚΛΕΟΠΑΤΡΑ ΒΑΣΙΛΙΣΣΗ, crown of Isis, date, — Λ ΙΑ (*i. e.*, Anno XI = B. C. 42), — and ΠΑ.  
*Zeugitania*. — CARTHAGE. Electrum didrachm of the period 340-242. Obv., head of Persephone to l.; rev., horse standing to r.

Gold  $2\frac{1}{2}$  drachms (144.56 grs.), of same period. Obv., head of Persephone to l.; rev., horse standing to r., three dots in field.

Gold hexadrachm (348.62 grs.), 241-218. Obv., head of Persephone to l.; rev., horse prancing to r., beside a date palm, Punic inscription below.

Gold tridrachm of same period. Obv., head of Persephone as above; rev., horse standing to r. Above, a flaming disk between two serpents.

#### MISCELLANEOUS GREEK.

LEAD TESSERAE, stamped on one side only. I, ΑΘΕ, upper half of Aphrodite(?) with nude torso, drapery at waist, seated to l., her r. hand extended. II, ΔΗΜΟΣ, a draped and bearded man stands to r., offering a wreath to a woman who is seated opposite him. III, Gorgoneion.

UNIDENTIFIED. Silver coin, 87.68 grs. Obv., archaic female figure, with curled wings on shoulders and feet, running to l., looking back, both hands outspread. She wears a closely fitting chiton, girt at the waist. Rev., within a dotted square in an incuse square, a griffin standing to l., with r. fore paw raised. No inscription. (*Lycian octobol?*)

Silver coin, 35.97 grs. Obv., head of bearded Herakles, almost full-front to l., wearing the lion skin. Rev., in incuse square ΑΗ (*sequence?*), and bow and quiver combined. See the *Zeitschrift für Numismatik*, XIV. 1887, pl. 1. 5.

Silver coin, 10.86 grs. Obv., uncrested Corinthian helmet to l. Rev., quadripartite incuse square, of mill-sail type. No inscription.

Silver coin, 40.71 grs. Obv., eagle to r., with raised wing and spread tail, devouring a hind into whose body it has fastened its talons. Rev., quadripartite incuse square of the mill-sail type. No inscription.

*Any information in regard to the identification of these coins will be thankfully received.*

## ROMAN.

## A. CONSULAR.

Denarius of the first period of the Republic, 268-254, with the head of Roma and the Dioscuri; inscription, ROMA.

Ditto, of the Italiote allies in the Social War. (About 91-88 B. C.) Obv., female head to l., laureate and wearing earring and necklace, border of dots. Rev., kneeling youth, holding a pig, between two rows of soldiers, four in each. Standard in the background.

Ditto, L. Roscius Fabatus, B. C. 64. Babelon, II, 402, 1.

Ditto, Marcus Philippus, B. C. 60. Babelon, II, 197, 28.

Ditto, T. Carisius, B. C. 48. Babelon, I, 316, 10.

## B. IMPERIAL.

AUGUSTUS. Aureus. Cohen, I, *Octave Auguste*, No. 26. (A very fine example.)

Three Denarii. Cohen, I, *Octave Auguste*, Nos. 102, 194, 210.

Large bronze. Cohen, I, *Octave Auguste*, No. 309. (From the Modena collection.)

ANTONIA. Middle bronze. Cohen, I, *Antonia*, No. 6.

CALIGULA. Large bronze. Cohen, I, *Caligula*, No. 9. (From the Modena collection.)

NERO. Aureus. Cohen, I, *Néron*, No. 210.

Two large bronze. Cohen, I, *Néron*, Nos. 38 and 83. (The first from the Modena collection.)

GALBA. Two large bronze. Cohen, I, *Galba*, Nos. 135, 297. (The second from the Modena collection.)

DOMITIAN. Aureus. Cohen, I, *Domitien*, No. 48.

Middle bronze. Cohen, I, *Domitien*, No. 650.

TRAJAN. Aureus. Cohen, II, *Trajan*, No. 187.

Denarius. Cohen, II, *Trajan*, No. 216.

Large bronze. Cohen, II, *Trajan*, No. 368.

HADRIAN. Aureus. Cohen, II, *Adrien*, No. 1480.

Two large bronze. Cohen, II, *Adrien*, Nos. 125, 1154.

LUCIUS VERUS. Aureus. Cohen, III, *Lucius Verus*, No. 248.

COMMODUS. Middle bronze. Cohen, III, *Commode*, No. 193.

CARACALLA. Two middle bronze. Cohen, IV, *Caracalla*, Nos. 268, 580.

MACRINUS. Small bronze. Cohen, IV, *Macrin*, No. 107.

MAXIMINUS I. Middle bronze. Cohen, IV, *Maximin I*, No. 93.

GORDIANUS III. Middle bronze. Cohen, V, *Gordiane III*, No. 158.

PROBUS. Aureus. Cohen, VI, *Probus*, No. 781.

I have the honor to be, gentlemen,

Your obedient servant,

EDWARD ROBINSON.

FEBRUARY 1, 1902.

## REPORT OF THE CURATOR OF THE JAPANESE DEPARTMENT.

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TO THE COMMITTEE ON THE MUSEUM:

GENTLEMEN,— The following exhibitions have been placed in the Japanese corridor since October, 1901.

### WINTER OF 1901-1902.

In the wall cases I, J, K, L and in centre cases H and G, F and E, at west end of corridor, the pair of Matahei, screens owned by D. W. Ross, Esq., and the paintings of fleurs-de-lis of Dr. W. S. Bigelow, and the illustrated books by the artists Shunsho, Toyokuni Moronobu and others, put up in May, 1901, have been supplemented by more books by Moronobu, recently purchased by D. W. Ross, Esq.

The chronological exhibition of prints, that occupied the remaining wall cases, was removed in November to give place to a chronological exhibition of the works of Soga Jasoku. In January this exhibition was removed and a miscellaneous collection of screens and kakimonos, panels, and printed books put up in its place, representing some of the best work of the more famous artists. The screens and panels by Iwasa Matahei, comprising those owned by Dr. Bigelow and Mr. Ross, and some that were loaned to us by Matsuki and Yamanaka, formed a remarkable collection of this little known artist. In February the portion of this exhibition representing the work of Matahei was removed to allow of an exhibition of modern screens, worked in silk and forming a portion of the collection of porcelains, jades, bronzes, etc., which Yamanaka & Co. have been permitted to display in the centre of the corridor.

Dr. Bigelow has added to the Japanese collection, amongst other valuable objects, a reproduction of one of the famous "Shi-ten-o" or four Deva kings, belonging to a temple in Nara, Japan, an ancient work in sculpture of great value. Also some masks,



chiefly of the "No" dance type, belonging to various periods. Also a fine bit of lacquer. These things are now on exhibition in the lacquer room.

Mr. Ross has added to his collection a screen by an artist of the Tosa school; a smaller one by an artist of the school of Sotatsu; a panel by Moronobu, and some prints and printed books.

A pair of cases have been placed in Room 8, which are of great assistance in the storing and handling of the prints and of the illustrated periodicals for which we now regularly subscribe.

Beside the work of registration and the classification of paintings and prints according to value, begun last year, an alphabetically-arranged catalogue is well under way, which will embody these brief critical estimates and which will make it possible to present for inspection the best work of any given artist in a much shorter time than has hitherto been possible.

It has been thought advisable to mount all the more valuable prints in the collection. The work of selection for this purpose is now under way.

Respectfully submitted,

WALTER M. CABOT,  
*Curator of Japanese Department.*

## REPORT OF THE COMMITTEE ON THE SCHOOL OF THE MUSEUM.

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The by-laws in accordance with which the School of Drawing and Painting was lately reorganized upon its passing into the hands of the Museum require a yearly report concerning its condition to be made to the Trustees by the three members of its Governing Committee who are appointed by the Trustees of the Museum.

The twenty-fifth Annual Report of the School, which was issued three months ago and which has doubtless come to the hands of all of the Trustees, makes it needless for the Committee to go at all into detail respecting the government or the conduct of the school or the scope of its teaching. Its methods have undergone little change since its establishment in 1877. The classes in drawing from the cast, in drawing and painting from the nude model, in portrait painting, in modelling, in decoration, in anatomy, in perspective, have been maintained without interruption and with, upon the whole, satisfactory results. As the school has become from year to year, more generally known, its means of usefulness have been enlarged by the foundation of scholarships both for study at the school and for travel abroad. But its expenses have increased out of proportion to its income, and for the greater part of the time during which it has been in operation, each year has ended with a deficit, which has caused some apprehension in the minds of its managers. The timely bequest of \$100,000 by Mr. Robert Billings two years ago has removed this apprehension, and put the school, for the present at least, on a secure financial footing.

The Committee feel that the formal adoption of the school by the Museum, recently consummated, will prove to be in every way a wise and beneficent step, as regards both parties to the union. The Museum, which has always claimed to be in the best sense an educational institution, will have a stronger hold than ever on the interest and support of a community which prides itself not unjustly on its regard for the education of its citizens, and which is coming to be more and more the educational centre of the country. The School will gain in consequence, and in the consideration not only of our own city and State, but of the many distant communities all over the country which send us their young people, by its new and assured position as a part of the Museum. The Committee bespeak the personal interest of the Trustees in its continued advancement.

For the Committee,

CHAS. A. CUMMINGS, *Chairman.*

BOSTON, Jan. 17, 1902.

## REPORT OF THE COMMITTEE ON THE LIBRARY.

For 1901.

The Committee on the Library beg leave to submit the following report : —

The accessions to the Library during the past year have been as follows : —

Books given . . . . .	545
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Of this number 441 are contained in the bequest of the late Mrs. Arthur Croft.

Pamphlets given . . . . .	146
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Purchases . . . . .	78
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New subscriptions to periodicals . . . . .	3
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The more important gifts during the year have been as follows : —

Histoire de l'Art du Japon. Ouvrage publié par la Commission Impériale du Japon a l'Exposition Universelle de Paris, 1900. Maurice de Brunoff. Imp. Ed.

Histoire de l'Orfèvrerie Française. Par H. Havard. 40 plates and numerous illustrations in the text. Maisn Quantin. Paris, 1896.

L'Art Gothique: L'Architecture, La Peinture, La Sculpture, La Decor. Par Louis Gonse. Fully illustrated. Maisn Quantin. Paris, n. d.

La Porcelaine Tendre de Sèvres. 50 Planches reproduisant 250 motifs en aquarelle d'après les originaux, avec une notice historique. Par Edouard Garnier. Maisn Quantin. Paris, n. d.

Memorials of Wedgwood. A selection from his Fine Art Works in Plaques, Medallions, Figures, and other Ornamental Objects. 28 Autotype Plates. With an Introduction, and descriptions of the Objects delineated. By Eliza Meteyard. Folio. Geo. Bell & Sons. London, 1874.

The more important purchases during the year have been as follows : —

THE HERMITAGE GALLERY. Eighty-four photogravures directly reproduced from the original paintings in the Imperial Gallery at St. Petersburg, with an introduction by Sir Martin Conway. Folio. London, n. d.

GEWEBESAMMLUNG DES KÖNIGL. KUNSTGEWERBE-MUSEUMS ZU BERLIN.  
Im amtlichen Auftrage herausgegeben von Julius Lessing. Das Werk  
wird in 10 Lieferungen. Ein Textband mit 100 Tafeln. Folio.  
Berlin, 1900.

ALBERTINA COLLECTION. Designs of Old Masters from the "Albertina"  
and other collections. Edited by Josef Schoenbrunner and Josef  
Meder. 5 vols. Folio. Vienna, 1896-1901.

EXCAVATIONS IN CYPRUS. (Bequest of Miss E. T. Turner to the British  
Museum.) By A. S. Murray, A. H. Smith, and H. B. Walters.  
Folio. Illustrated text and 14 plates. London, 1900.

GRIECHISCHE VASENMALEREI. Auswahl hervorragender Vasenbilder mit  
Unterstützung aus dem Thereianos. Fonds der Königl. bayerischen  
akademie der Wissenschaften. Folio. Mit 60 Phototypie-Tafeln.  
Herausgegeben von A. Furtwängler und K. Reichhold. München, 1900.

STUDI SUI MONUMENTI DELLA ITALIA MERIDIONALE dal IV.<sup>o</sup> al XIII.<sup>o</sup>  
Secolo. Imp. Folio. 2 Vols. Text and 48 Chromo-lithographs.  
By D. Salazaro. Naples, 1871-1880.

BAUDENKMAELER ROMS des XV-XIX Jahrhunderts. Nach Photograph-  
ischen Originalaufnahmen als Ergänzung zu Letarouilly, "Edifices de  
Rome moderne." 100 Taf. in Lichtdr. Folio und Text. By Heinrich  
Strack. Berlin, 1901.

DIE REMBRANDT-AUSTELLUNGEN in London, 1899, und Amsterdam  
(Suppl.) 1898. 26 Photogravuren nach den besten Gemälden mit  
erläuterndem. Text von Dr. C. Hofstede de Groot. Berlin, 1901.

The collection of books relating to the Fine Arts, bequeathed to  
the Museum by the late Mrs. Arthur Croft, of which a full list is  
elsewhere given, forms one of the most considerable accessions  
received at any time by the Library.

The new subscriptions to periodicals have been as follows:—

L'ART. Paris. Monthly.

THE EMPORIUM. Bergamo. Monthly.

THE INDEX AND REVIEW. Washington, D. C. Monthly.

For the Committee,

BENJ. IVES GILMAN,

*Assistant Director.*











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 Fiske, Miss Mary Wilson  
 Fitz, Reginald H.  
 Flagg, Augustus  
 Flanagan, Joseph F.  
 Folsom, Miss Amy  
 Folsom, Miss Anna S.  
 Folsom, George C.  
 Foote, Henry W.  
 Forbes, Miss Edith  
 Forbes, Francis B.  
 Forbes, Mrs. William H.  
 Ford, Worthington C.  
 Foss, Eugene N.  
 Foster, Charles H. W.  
 Foster, Mrs. Charles H. W.  
 Foster, Francis A. & Co.  
 Foster, Francis C.  
 Fowler, William P.  
 Francis, Nathaniel L.  
 Freeman, Mrs. James G.  
 French, Miss Cornelia Anne  
 French, Mrs. John J.  
 A Friend  
 A Friend  
 Frothingham, Edward  
 Frothingham, Miss Ellen  
 Frothingham, Mrs. Frederick

Galloupe, Charles W., Sr.  
 Galloupe, Mrs. Charles W.  
 Gannett, Thomas B.  
 Gardner, Robert Hallowell  
 Gardner, George A.  
 Gardner, George P.  
 Gardner, John L.  
 Gardner, William Amory  
 Gaston, Mrs. William  
 Gay, Eben Howard  
 Gay, Frederick L.  
 Gay, W. Allan  
 Gibson, George A.

Giddings, Edward L.  
 Ginn & Co.  
 Glover, Joseph B.  
 Goddard, George A.  
 Goddard, Miss Julia  
 Goodwin, Miss Eliza  
 Goodwin, Miss Frances  
 Goodwin, Miss Mary Evert  
 Goodwin, Mrs. William H.  
 Goodwin, William W.  
 Gorham, Mrs. William H.  
 Grant, Robert  
 Gray, Mrs. Asa  
 Gray, Francis C.  
 Gray, Mrs. Frederick T.  
 Gray, Miss Harriet  
 Gray, Miss Isa E.  
 Gray, John Chipman  
 Gray, Mrs. John Chipman  
 Gray, Morris  
 Gray, Reginald  
 Gray, Samuel S.  
 Green, Charles M.  
 Greene, Miss Beale  
 Greene, Mrs. Francis B.  
 Greene, Henry Copley  
 Greene, Mrs. J. S. Copley  
 Greene, Miss Mary Amory  
 Greenleaf, Charles H. & Co.  
 Grew, Mrs. Henry Sturgis  
 Guild, Charles Elliot  
 Guild, Miss Harriet J.

Hale, Mrs. George S.  
 Hall, Mrs. Ellen P.  
 Hall, Mrs. Harry S.  
 Hallowell, Richard P.  
 Hammond, Mrs. Gardiner G.  
 Hammond, Mr. and Mrs. Gardiner  
 G., Jr.  
 Hammond, Mrs. George Warren  
 Hapgood, Warren  
 Harding, Emor H.  
 Harrington, Francis B.  
 Harris, George B.  
 Harris, George W.  
 Hart, Thomas N.

Hartshorn, Mrs. William N.  
 Hartwell, Henry W.  
 Haskell, Edwin B.  
 Haven, Franklin  
 Haven, Miss M. E.  
 Hayden, Charles H.  
 Haynes, Henry W.  
 Haynes, John C.  
 Hayward, James W.  
 Head, Charles  
 Head, Mrs. Charles  
 Heald, Simpson C.  
 Hecht, Jacob H.  
 Hemenway, Augustus  
 Hemenway, Mrs. Charles P.  
 Henchman, Miss Annie Parker  
 Henchman, Nathaniel Hurd  
 Higginson, Francis L.  
 Higginson, Mrs. Francis L.  
 Higginson, Henry Lee  
 Higginson, Mrs. Henry Lee  
 Hill, Adams Sherman  
 Hill, Mrs. Adams Sherman  
 Hill, J. Edward R.  
 Hill, William H.  
 Hills, Edwin A.  
 Hinckley, Frederic  
 Hogg, John  
 Hollingsworth, Mrs. George  
 Hollingsworth, Z. T.  
 Hollis, Mrs. George W.  
 Holmes, Oliver Wendell  
 Hooker, Miss Sarah Huntington  
 Hooper, Edward W.  
 Hooper, Miss Ellen Sturgis  
 Hooper, James R.  
 Hooper, Mrs. Robert C., Sr.  
 Hooper, Robert C.  
 Hooper, Mrs. Robert C.  
 Hooper, William  
 Hooper, Mrs. William  
 Hopewell, John  
 Hopkins, Charles A.  
 Hopkins, Miss Georgeanna  
 Hornblower, Henry  
 Horsford, Miss Cornelia C. F.  
 Houghton, The Misses

Houghton, Clement S.  
 Houghton, Mrs. Clement S.  
 Houghton, Miss Elizabeth G.  
 Howard, Miss Rosine  
 Howe, George D.  
 Howe, Mrs. George D.  
 Howe, Miss Harriet A.  
 Howe, Henry S.  
 Howland, Miss Elizabeth K.  
 Hubbard, Charles W.  
 Hubbard, Mrs. Charles W.  
 Hubbard, Eliot  
 Hubbard, Lucius L.  
 Hudson, Mrs. John E.  
 Hudson, Woodward  
 Hunnewell, Arthur  
 Hunnewell, Francis W.  
 Hunnewell, Henry S.  
 Hunnewell, Hollis H.  
 Hunnewell, James F.  
 Hunnewell, Walter  
 Hunt, Miss Jane  
 Hunt, Mrs. William D.  
 Hurd, The Misses  
 Hutchins, C. F.  
 Hutchins, Edward W.  
  
 Iasigi, Mrs. Oscar  
 Inches, Charles E.  
 Ireland, Miss Catharine Innes  
  
 Jackson, Charles C.  
 Jackson, Charles L.  
 Jackson, Edward  
 Jackson, Ernest  
 Jackson, Miss Marian C.  
 Jackson, Mrs. P. T.  
 Jackson, Capt. William H.  
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 Jaques, Mrs. Francis  
 Jaques, Henry P.  
 Jaques, Herbert  
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 Jenks, Mrs. Thomas L.  
 Jenney, Bernard

Jenney, Walter  
 Jewett, Miss Sarah Orne  
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 Johnson, Edward C.  
 Johnson, Mrs. Frederick W.  
 Johnson, Henry A.  
 Jolliffe, Mrs. Thomas H.  
 Jones, Miss Amelia H.  
 Jones, Benjamin M.  
 Jones, Mrs. Edward C.  
 Jones, Nathaniel P.  
 Jordan, Eben D.  
 Joy, Mrs. Charles H.

Kay, James Murray  
 Kehew, Mrs. William B.  
 Keith, B. F.  
 Kellen, William Vall  
 Kendall, Miss H. W.  
 Kendall, Joseph S.  
 Kennard, Martin P.  
 Kennedy, Frank A.  
 Kennedy, George G.  
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 Kidder, Charles A.  
 Kidder, Mrs. Henry P.  
 Kidder, Henry T.  
 Kidder, Nathaniel Thayer  
 Kilham, Mrs. Austin D.  
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 Kimball, David P.  
 Kimball, Mrs. David P.  
 Kimball, Miss Hannah H.  
 Kimball, Miss Hannah Parker  
 Kimball, Miss Susan Day  
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 King, D. Webster  
 King, Mrs. George P.  
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 Loring, Augustus P.  
 Loring, Mrs. Augustus P.  
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 Loring, William Caleb  
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 Lowell, James Arnold  
 Lowell, Mrs. James Arnold  
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 Lowell, Miss Mary Emlen  
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 Mackintire, George E.  
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 McKissock, William  
 McQuesten, Frank B.  
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 Means, Charles Johnson  
 Means, James  
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 Merriam, Mrs. Charles  
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 Merriman, Mrs. Daniel  
 Merritt, Edward Percival

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 Morss, Henry A.  
 Morss, John Wells  
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 Nichols, Arthur T.  
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 Norcross, Otis  
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 Norton, Miss

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 Olmsted, John Charles  
 Olney, Richard  
 Olsen, Peder  
 Osgood, Mr. and Mrs. Edward Louis  
 Osgood, Mrs. John F.  
 Otis, Mrs. William C.

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 Page, Mrs. Henrietta  
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 Paine, Miss Helen  
 Paine, Robert Treat  
 Palmer, Benjamin S.  
 Parker, Charles Henry  
 Parker, Charles W.  
 Parker, Miss Eleanor S.  
 Parker, Miss Ellen G.  
 Parker, Mrs. G. H.  
 Parker, J. Nelson  
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 Parkman, Miss Mary R.  
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 Parsons, Miss Georgianna  
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 Peabody, Mrs. Francis H.  
 Peabody, Frank E.  
 Peabody, Miss Mary C.  
 Peabody, Robert S.  
 Pearmain, Sumner B.  
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 Peirce, Silas  
 Penfield, James A.  
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 Perry, Arthur  
 Perry, Arthur D.  
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 Perry, George S.  
 Perry, Miss Martha A.  
 Phelan, James J.  
 Phillips, Elijah B.  
 Phillips, Mrs. John C.

Phipps, Benjamin  
 Pickering, Henry  
 Pickering, Mrs. Henry  
 Pickering, Henry G.  
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 Pickman, Mrs. Dudley L.  
 Pierce, J. Homer  
 Pierce, Miss Katharine C.  
 Pierce, Mrs. Nathaniel W.  
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 Pitman, H. A.  
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 Pope, Albert A.  
 Porter, William K., Jr.  
 Potter, Mrs. Warren B.  
 Potter, William H.  
 Prager, Philip  
 Prang, Louis  
 Pratt, Mrs. George Langdon  
 Pratt, Laban  
 Pratt, Lucius G.  
 Pratt, Miss Mary  
 Prendergast, James M.  
 Preston, Mrs. Frank A.  
 Preston, William Gibbons  
 Putnam, Mrs. Charles P.  
 Putnam, Miss Georgina Lowell  
 Putnam, Henry W.  
 Putnam, Mrs. J. Pickering  
 Putnam, Miss Sarah G.  
 Putnam, William Lowell

Quincy, Mrs. George Henry  
 Quirlin, William

Radeke, Mrs. Gustav  
 Raymond, Mrs. Curtis B  
 Read, Mrs. Lucy R.  
 Read, Miss Sarah E.  
 Reed, Mrs. Benjamin T.  
 Reed, James  
 Remick, Frank W.  
 Reynolds, Walter H.  
 Rhodes, James Ford  
 Rhodes, Stephen H.  
 Rice, Mrs. Francis B.

Richards, Mrs. F. G.  
 Richards, Robert H.  
 Richardson, Miss Ellen B.  
 Richardson, Spencer W.  
 Richardson, William L.  
 Richmond, Joshua B.  
 Ripley, Alfred L.  
 Ripley, George  
 Ritchie, John  
 Robbins, Olney  
 Robbins, Royal E.  
 Robinson, J. C.  
 Robson, Louis E. K.  
 Rodman, Miss Mary  
 Rodman, Samuel W.  
 Roessle, Mrs. Catharine S.  
 Rogers, The Misses  
 Rogers, Mrs. Jacob C.  
 Rogers, Mrs. William B.  
 Rogers, William B.  
 Roosevelt, Mrs. Alfred  
 Ropes, Mrs. Joseph A.  
 Ross, Denman W.  
 Ross, Mrs. John L.  
 Ross, Mrs. M. Denman  
 Ross, Mrs. Waldo O.  
 Rotch, A. Lawrence  
 Rotch, William  
 Rowe, Henry S.  
 Royce, Josiah  
 Russell, Edward  
 Russell, Joseph B.  
 Russell, Miss Marian  
 Russell, Mrs. Robert Shaw  
 Russell, Mrs. Samuel H.  
 Russell, Thomas H.

Sanger, Sabin P.  
 Sargeant, Samuel D.  
 Sargent, Charles S.  
 Sargent, Mrs. Epes  
 Sargent, Mrs. Lucius M.  
 Saunders, Charles G.  
 Savage, Samuel Hay  
 Sawyer, Timothy T.  
 Sayles, Henry  
 Schouler, James

Scudder, Horace E.  
 Scull, Mrs. Gideon  
 Searle, Ella F.  
 Sears, David  
 Sears, Frederick R.  
 Sears, Frederick R., Jr.  
 Sears, George O.  
 Sears, Miss Helen  
 Sears, Herbert M.  
 Sears, Mrs. Herbert M.  
 Sears, J. Montgomery  
 Sears, Mrs. J. Montgomery  
 Sears, Mrs. Knyvet W.  
 Sears, Mrs. Philip H.  
 Sears, Willard T.  
 Seaver, Edwin P.  
 Seaverns, Miss Mary R.  
 Sergeant, Charles Spenser  
 Sever, Miss Emily  
 Sewall, Richard B.  
 Shattuck, Frederick C.  
 Shuttuck, George B.  
 Shaw, Mrs. Benjamin S.  
 Shaw, Francis  
 Shaw, Mrs. G. Howland  
 Shaw, George R.  
 Shaw, Henry L.  
 Shaw, Henry R.  
 Shaw, Henry S.  
 Shaw, Quincy A.  
 Shaw, Mrs. Quincy A.  
 Shaw, Robert G.  
 Shaw, Samuel S.  
 Shepard, Mrs. Emily E.  
 Shepley, George F.  
 Sherman, William H.  
 Sherry, William A.  
 Shillaber, William G.  
 Shimmmin, Mrs. Charles F.  
 Shuman, A.  
 Shuman, Samuel  
 Shumway, Miss Ellen M.  
 Silsbee, Mrs. John B.  
 Simes, William  
 Simpson, Albert P.  
 Skinner, Frederick  
 Slafter, Edmund F.



Slater, Andrew C.  
 Slater, Mrs. Horatio Nelson  
 Sleeper, Henry Davis  
 Slocum, Miss Anna D.  
 Slocum, Mrs. William H.  
 Smlth, Mrs. Charles C.  
 Smith, Henry P.  
 Smlth, Miss Susanna W.  
 Sneaden, George R.  
 Sohler, William D.  
 Spaulding, John Taylor  
 Spaulding, Mrs. Mahlon D.  
 Spaulding, William S.  
 Speare, Alden  
 Sprague, Mrs. Charles F.  
 Sprague, Francis P.  
 Sprague, Henry H.  
 Sprague, Mrs. S. E.  
 Stackpole, Mrs. Frederick D.  
 Stanwood, Arthur G.  
 Stanwood, Edward  
 Stearns, Miss Frances H.  
 Stearns, James P.  
 Stearns, Richard H.  
 Stetson, Miss A. M.  
 Stetson, Amos W.  
 Stevens, Joseph C.  
 Stevens, Miss Mary A.  
 Stevens, Oliver  
 Stevens, William B.  
 Stone, Mrs. Edwin P.  
 Stone, Lincoln R.  
 Stone, Richard  
 Storer, The Misses  
 Storer, John H.  
 Storey, Moorfield  
 Storrow, Charles  
 Storrow, Charles S.  
 Storrow, Miss Elizabeth R.  
 Storrow, Mrs. James J.  
 Stratton, Charles E.  
 Stratton, Solomon P.  
 Strong, Mrs. Alexander  
 Strong, Edward A.  
 Sturgis, Charles W.  
 Sturgis, Mrs. John H.

Sullivan, Mrs. John Langdon  
 Sullivan, Thomas Russell  
 Suter, Hales W.  
 Sweet, Everell F.  
 Sweetser, John  
 Swift, Mrs. E. C.

Tappan, Miss Mary A.  
 Taylor, Charles H., Jr.  
 Taylor, Mrs. E. B.  
 Taylor, Horace B.  
 Thacher, Louis B.  
 Thacher, Thomas C.  
 Thayer, Miss Adèle G.  
 Thayer, Mrs. Ezra Ripley  
 Thayer, Miss Harriet L.  
 Thayer, James B.  
 Thayer, John E.  
 Thayer, J. Henry  
 Thayer, Nathaniel  
 Thorndike, Albert  
 Thorndike, Alden Augustus  
 Thorndike, Charles  
 Thorndike, Mrs. Quincy  
 Thorndike, S. Lothrop  
 Tilden, Mrs. Charles Linzee  
 Tileston, James C.  
 Tileston, Mrs. John B.  
 Tolman, Miss Harriet S.  
 Tomfohrde, Andreas  
 Tompkins, Eugene  
 Tower, Miss Ellen M.  
 Toy, C. H.  
 Trull, Washington B.  
 Tucker, Lawrence  
 Tucker, Miss Mary W.  
 Tucker, Thomas W.  
 Turner, Edward  
 Turner, Edward C.  
 Tuttle, Lucius  
 Tyson, Mrs. George  
 Underwood, H. O.  
 Upham, George P.  
 Upham, Mrs. Henry  
 Upham, Miss Susan

Vaughan, Benjamin  
 Vaughan, Francis W.  
 Vinton, Mrs. Frederic P.

Wadsworth, Alexander F.  
 Waldo, Charles Sidney  
 Wales, Mrs. George W.  
 Walker, Alexander  
 Walker, Grant  
 Walker, J. Albert  
 Walker, Miss Mary Sophia  
 Walker, Mrs. Nathaniel  
 Wallace, Rodney  
 Wallburg, Ottomar  
 Ward, Miss Ellen M.  
 Ward, Mrs. Henry V.  
 Ware, Miss Mary Lee  
 Warren, Miss Cornelia  
 Warren, Mrs. Cyrus M.  
 Warren, Edward R.  
 Warren, Frederick J.  
 Warren, Mrs. John Collins  
 Warren, Mrs. Samuel D., Sr.  
 Warren, Samuel D.  
 Warren, Samuel M.  
 Warren, Mrs. William Wilkins  
 Waters, Mrs. C. E. Clement  
 Watson, Ashley  
 Watts, Miss Mary J.  
 Webster, Frank G.  
 Webster, Mrs. Frank G.  
 Weeks, Andrew G.  
 Welch, Charles A.  
 Welch, Mrs. Charles W.  
 Weld, A. Davis  
 Weld, Charles G.  
 Weld, Miss Edith  
 Weld, Mrs. Moses W.  
 Weld, Mrs. William F.  
 Wells, Bulkeley  
 Wells, Mrs. Mary A.  
 Wells, Samuel  
 Welsh, Mrs. John M.  
 Wendell, Barrett  
 Wesselhoeft, Conrad  
 Wesselhoeft, Mrs. Walter  
 Wesselhoeft, William P.

Wesson, James L.  
 Wheeler, Alexander S.  
 Wheelwright, Andrew C.  
 Wheelwright, Mrs. Andrew C.  
 Wheelwright, Edmund M.  
 Wheelwright, Mrs. Edward  
 Wheelwright, Mrs. George W., Sr  
 Wheelwright, George W.  
 Wheelwright, Henry A.  
 Wheelwright, Mrs. John W.  
 Whitcomb, E. Noyes  
 White, Mrs. Charles Talman  
 White, George R.  
 White, James C.  
 White, John Williams  
 White, Joseph H.  
 White, Ralph H.  
 White, Mrs. William H.  
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 Whiting, S. B.  
 Whitman, Henry  
 Whitman, Mrs. Henry  
 Whitman, James H.  
 Whitman, William  
 Whitney, Miss Anne  
 Whitney, David R.  
 Whitney, Mrs. Elizabeth H.  
 Whitney, Ellerton P.  
 Whitney, George  
 Whitney, Mrs. Henry M.  
 Whittemore, John Q. A.  
 Whitwell, Frederick A.  
 Wigglesworth, George  
 Wigglesworth, Thomas  
 Wilbur, George B.  
 Willard, Ashton Rollins  
 Willard, Joseph A.  
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 Willcutt, Levi L.  
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 Williams, Emile F.  
 Williams, Miss Harriet C.  
 Williams, Henry Bigelow  
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 Williams, Miss Louise H.  
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Wilson, William Rosewell	Woods, Joseph W.
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Winsor, Miss Mary Pickard	Wright, John G.
Winsor, Robert	Wright, Mrs. John Harvey
Winthrop, Robert C., Jr.	Wyman, Miss Susanna
Wolcott, Mrs. Roger	
Wood, Edward S.	
Wood, Frank	Yamanaka, S. & Co.
Wood, Mrs. Frank	Yerxa, Henry D.
Wood, Henry	Young, Charles L.
Woodbury, John P.	Young, Edward J.
Woodman, Mrs. Charlotte F.	Young, William Hill

In response to the circular calling for subscriptions of ten dollars, in the year 1901, the following donations of sums other than ten dollars were received:—

Allen, Thomas . . . . .	\$25 00
Allen, Mrs. Thomas . . . . .	25 00
Ames, Mrs. Frederick L. . . . .	25 00
Ames, Miss Mary S. . . . .	50 00
Andrews, Miss Ellen . . . . .	20 00
Bartlett, Francis . . . . .	100 00
Bartol, Miss Elizabeth H. . . . .	20 00
Black, Mrs. George N. . . . .	100 00
Black, George N. . . . .	100 00
Blake, Francis . . . . .	100 00
Bradley, Miss Abby A. . . . .	25 00
Bremer, Mrs. John L. . . . .	20 00
Browne, Edward I. . . . .	50 00
Burr, Isaac T. . . . .	25 00
Cabot, Walter C. . . . .	25 00
Center, Joseph H. . . . .	20 00
Dana, Miss Ruth Charlotte . . . . .	25 00
Dexter, William S. . . . .	30 00
Elliot, John Wheelock . . . . .	20 00
Eustis, W. E. C. . . . .	20 00
Farlow, Lewis H. . . . .	100 00
Fay, Miss Sarah B. . . . .	20 00
Fenno, L. Carteret . . . . .	100 00
Foster, Francis C. . . . .	20 00
A Friend . . . . .	100 00
Frothingham, Miss Ellen . . . . .	20 00
Goodwin, Miss Mary Evert . . . . .	20 00

Goodwin, Mrs. William H.	\$20 00
Gray, John Chipman	25 00
Greene, Mrs. Francis B.	25 00
Greene, Miss Mary Amory	20 00
Hersey, Miss Ada H.	5 00
Higginson, Francis L.	100 00
Hope, Arthur L.	5 00
Kidder, Charles A.	25 00
Kidder, Henry T.	100 00
Kidder, Nathaniel Thayer	25 00
Knight & Thomas	20 00
Kuhn, Mrs. Hartman	20 00
Lee, Elliot C.	20 00
Livermore, Mrs. Mary A. C.	15 00
Lowell, Miss Lucy	20 00
Marrs, Mrs. Kingsmill	25 00
Minot, Laurence	25 00
Moseley, Miss Ellen F.	25 00
Norton, Edward E.	5 00
Paine, Charles J.	100 00
Pickman, Dudley L.	25 00
Pickman, Mrs. Dudley L.	25 00
Potter, Mrs. Warren B.	50 00
Pratt, Mrs. George Langdon	20 00
Robinson, J. C.	20 00
Sears, David	20 00
Sears, Mrs. Philip H.	20 00
Shattuck, Frederick C.	20 00
Walker, Grant	50 00
Warren, Miss Cornelia	25 00
Warren, Mrs. Samuel D., Sr	50 00
Warren, Samuel D.	100 00
Welch, Charles A.	25 00
Whitman, Henry	25 00
Young, Charles L.	20 00

## DONATIONS IN 1901.

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On April 25, 1872, the following vote was adopted by the Trustees : —

*Voted*, That all gifts to the Museum be received on the understanding that they are to be at the absolute disposal of the Board.

The policy indicated has been continuously enforced.

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BEQUEST OF MISS PHOEBE G. ADAM, through Miss Hannah Adam.

A Japanese teaset; teapot, Kutani, and five cups, Kyoto, about 1850; and a card case, Indian, silver filigree.

EDWARD D. ADAMS, New York.

The Niagara medal, designed by Frederick MacMonnies, and executed by Paulin Tasset, Paris; adopted as the seal of the Niagara Falls Power Company.

ANONYMOUS.

Five caps — Russian, Austrian, Finnish, and German.

Fragment of white marble, Inlaid, India.

MRS. LYDIA B. ATTWOOD, through James B. and Charles H. Bartlett, her heirs.

Forty-six photographs of Japan; five Chinese paintings on rice paper; eight Japanese paintings.

DR. W. S. BIGELOW.

A photograph of a painting by Bonifazio Veronese, in the National Gallery, "Madonna and Child, with Saints"; and a carved wooden figure, Japanese, of one of the Shi ten o (a reproduction).

MRS. WM. D. BOARDMAN.

Two hundred sixty-five finger rings of various countries. To be called "The Wm. D. Boardman Collection," in memory of her son, who bought the larger part of them with the intention of giving them to the Museum.

MRS. ERNEST W. BOWDITCH.

Specimen of iron forging by Haskell Turner, Isle au Haut.

**BEQUEST OF MRS. ARTHUR CROFT** (Miss Caroline A. Brewer), to be called the Gardner Brewer Collection.

Three thousand and thirty-three photographs; twenty-four Japanese and Chinese books; four marble pedestals; two Roman mosaics; two illuminated manuscripts; sixteen pieces of metal work; one screen, featherwork and embroidery; thirty-nine pieces of silver; six pieces of cloisonné and other enamel; eleven pieces of Kabyle jewelry; eight pieces of lacquer; ten pieces of furniture — two chairs, Italian, a marriage chest, Italian, three cabinets (two inlaid, one of carved wood), an inlaid card table and a carved teakwood chair, Indian; thirty-eight pieces of porcelain and pottery; thirteen of glass; eight pieces of stone; twenty reproductions of arms, papier maché; two pairs of Moorish slippers; eighty-four pieces of textiles — samplers, Algerian embroidery, etc; one tapestry; fifteen pieces of lace; twelve fans; fifty-eight watches, chains, and keys; fifty-one rings and one hundred and thirty-eight articles, women's ornaments, boxes, cups, etc., Indian, German, French, etc.; one small diptych, painted on wood; ten oil paintings — Coli, "Interior of Burgos Cathedral"; Sustermans, "Portrait of a Lady"; Lawrence, "Portrait of Curran"; Palamades, "The Concert"; two Byzantine panels; and R. Salmon, "Swallows' Cave"; also copies of Fra Angelico, "Raphael's Boy," and the "Madonna of the Grand Duke"; thirteen water colors — Holman Hunt, "Man Reading"; two by Henri Harpignies, "Paris" and "By the Stream"; Brissot, "Sheep"; Sir John Gilbert, "Illustration"; David Cox, Senior, "A Study near Dedham"; D. Roberts, "Rouen"; William Hunt, "The Cooper Shop"; T. Lamey, "Loisach Valley"; Winslow Homer, "Scotch Fish Women"; F. L. Frangais, "By the River"; copies of Titian's "La Donna," and Perugino's "Virgin Adoring the Infant Christ"; drawings by F. O. C. Darley and Fanny Alexander.

**MAURITIUS DAVID, New York.**

Silver medal, struck to commemorate the opening of the Hall of Fame, New York.

**EGYPT EXPLORATION FUND.** One hundred and sixty-five objects from Abydos, stone, metal, ivory, wood, pottery, etc. From the tomb of King Ka, prehistoric; from those of Kings Mena, Zer, Zet, Den, Qa, of the first dynasty, of Khasekhemui; of the second. And contents of tomb 93, XII to XIV dynasty; of tomb 79, XII to XVIII dynasty; of tomb 62, XIV to XVII dynasty, and of tomb 77, XVIII dynasty.

**MRS. MARY L. ELDRIDGE, Satekon, New Mexico**

Two sandals, Indian.

**MRS. ASA GRAY.**

A piece of American Indian pottery, Moqui.



DR. S. A. GREEN.

The George Washington medal, silver, struck on the occasion of the dedication of the monument at Washington, Feb. 21, 1855. A bronze medal in honor of Stonewall Jackson, cut by Caqué, and four specimens of costume of the 18th century.

SON EXCÉLLENCE O. HANDY BEY, Constantinople.

Seventy-nine photographs of objects in the Musée Impérial Ottomane, Constantinople.

HENRY L. HIGGINSON.

An oil painting by Bonifazio Veronese, "A Sibyl (?)"; given as a memorial of Edward W. Hooper.

MISS MARIAN C. JACKSON.

Fifteen pieces of peasant jewelry, Belgian, Spanish, Russian, etc.

HENRY JOHNSON, Bowdoin College.

A photograph of the Portrait of Gov. Bowdoin, by Robt. Fiske, owned by Bowdoin College.

TAKESHIRO KANOKOGI, KUNISHIRO MITSUTANI AND SHINZO KAWAI  
Japan.

Fifty prints in color by Toyokuni.

MRS. HENRY P. KIDDER.

A gun, Arabian; helmet, shield and arm piece, Indian; and six vases — five Greek, one Etruscan.

MRS. DAVID P. KIMBALL.

Italian bodice.

ALBERT M. KNIGHT.

Two ornaments for women's headdresses — Chinese, amethyst set in filigree, with tulle of birds' feathers, and jade set in filigree.

MRS. GEORGE LINDER.

English Pottery: Pitcher by Chas. Meigh, 1841; pitcher, Staffordshire, salt-glaze; a posset cup, English slip-decorated ware, 1702.

CHAS. G. LORING.

A helmet and cuirass, from the Philippines, and a lantacka taken in the battle of Mala-bang; two Chinese bronze, gilt coins, used only in the Forbidden City; five prehistoric stone objects found in excavating the great dam at Assuan, Egypt, 1900-1901.

FRANCIS W. LORING, Florence, Italy.

An oil painting, by F. W. Loring, "Bridge at Chioggia."

MISS MARIE ADA MOLINEUX, in memory of Henry Molineux, of Boston and San Francisco.

A gold watch by Burkhardt & Brandt.

W. I. MOORE.

Five photographs of Peruvian pottery.

MISS LOUISE M. NATHURST.

Fifty-one pieces of modern Mexican pottery; a piece of Venetian glass, bowl with cover.

DR. HENRY K. OLIVER.

An oil painting by César de Cock, 1881, "Un Lavoir à Gasny"; a water color by César de Cock; a water bottle, Spanish (?).

E. M. RAYMOND.

Three embroidered hangings, Japanese; Japanese kago or palanquin, Takugawa Crest.

MRS. JAMES F. RHODES.

A bronze mole, Egyptian.

MAX RICHTER.

Linen handkerchief; sample of linen.

DENMAN W. ROSS.

Six pieces Japanese brocade; two pieces Oriental embroidery; two pieces Spanish brocade; one Japanese tapestry, one Chinese tapestry; three pieces Persian brocade; two Indian skirts; ninety-four pieces Coptic mummy-cloth; a piece of Spanish glass, oval plate, sprigs in gold; thirty-two pieces of modern Mexican pottery. To the Morse collection, a vase of Satsuma.

H. SHUGIO, Tokio, Japan.

Illustrated report of the Department of Industry and Art of Imperial Government of Japan, for 1900.

BEQUEST OF Dr. AUGUSTIN SHURTLEFF.

A collection of 5,232 coins, mainly American and English.

MISS ELLEN A. STONE.

Two pieces printed cotton.

GEO. H. STORY, New York.

A photograph of the Van Dyck in the Metropolitan Museum Collection.

MRS. HENRY P. STURGIS, Salem.

Fifteen photographs of Manila in 1863, showing the effects of an earthquake.

MISS ANNIE C. TEPPER, Camden, Alabama.

Five catalogues of the sales of the engravings left by J. M. W. Turner.

MRS. GEO. W. WALES.

Cashmere shawl; one piece cashmere.

MRS. ANNIE BERTRAM WEBB.

A bronze statue by A. Apolloni, "The Poet," with a marble base—a Roman capital.

P. B. A. WIDENER, Ashbourne, near Philadelphia.

A catalogue of the P. B. A. Widener collection, two volumes, four hundred and one photographic illustrations.

REV. WILLIAM C. WINSLOW.

Electrotype reproduction of a gold bar of Aha (King Mena), from Abydos.

ROBERT C. WINTHROP, JR.

Coverlet, French, brought from La Rochelle in 1682 by Pierre Baudouin, with Bowdoin arms; one suit, of coat, waistcoat, and breeches; four embroidered waistcoats, worn by James Bowdoin, minister to Spain, 1805-8.

EBEN WRIGHT.

One piece of embroidery, Crucifixion, Armenian.

DR. MARIE E. ZAKRZEWSKA.

A camel's-hair shawl, Persian or Cashmere, embroidered, on a black ground.

## DONATIONS TO THE PRINT DEPARTMENT.

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GEORGE ALLEN, London.

Photogravures of the "Slave Ship," in black and sepia.

MISS ELLEN ANDREWS.

Four proofs, "The Landing of the Pilgrims."

MRS. LYDIA B. ATTWOOD. Through James B. and Charles H. Bartlett, her heirs.

Eighty-three prints, seventy-nine of which, with text, are part of "Galerie des Peintres Flamands," by M. Lebrun, Paris, 1792.

CLARA E. ATWOOD.

One book-plate; one design for wrapper.

S. P. AVERY, New York.

A catalogue of prints (etchings, etc.), given by him to the New York Library.

CARL BAERMANN.

Seven prints of architectural designs.

W. BRUCE BANNERMAN, Croydon, England.

Book-plates: one proof, by Geo. W. Eve, A. R. E., London; two by C. W. Sherborn, R. E., London; one by Fred A. Sly, London; one by Harry Soane, London; one by Graham Johnson, Edinburgh.

FRANCIS BLAKE.

Two book-plates.

OTTO BLENDERMANN, Bremen.

Two book-plates.

J. W. BOUTON, New York.

Etchings after Franz Hals, by Prof. Wm. Unger, text by C. Vosmaer.

JOH. BRAMBERGER, Vienna.

Six book-plates.

MISS AUGUSTA M. BROWN.

Thirty-one steel engravings after paintings by J. M. W. Turner, with text sheets forming part of a publication of one hundred twenty engravings after Turner, by D. Appleton & Co., N. Y.

DR. GEORG BURCKHARD, Würtzburg.

One book-plate.

MRS. WM. H. BURNHAM, Orange, California.

One book-plate.

MISS MARY E. CHAMBERLAIN, Salem.

One book-plate.

CLUB OF ODD VOLUMES, through its president, James F. Hunnewell.

Aquatint engraving of Boston, from the shiphouse, west end of the Navy Yard.

DR. WM. F. CHANNING, Providence.

Albertype of a portrait of George Washington, by Gilbert Stuart.

Mlle. CLAIRE DE CALL, Cornilmont, France.

Two book-plates.

EBEN F. COMINS.

One book-plate.

BEQUEST OF MRS. ARTHUR CROFT, to be called the Gardner Brewer Collection.

Two hundred and forty-six engravings.

Fifty-two works in seventy-one volumes, as follows: The Landscape Annual, London: 1830, 1831, 1832, 1833, 1834, 5 vols.; The Keepsake, London: 1831, 1832, 2 vols.; Travelling Sketches .... Ritchie, London: 1833; Turner's Annual Tour, Ritchie, London: 1833; Heath's Book of Beauty, London: 1833, 1834, 1835, 3 vols.; The Literary Souvenir, London: 1834; Jennings's Landscape Annual, London: 1835, 1836, 1837, 1838, 4 vols.; The Naval Annual, Capt. Marryat, London: 1836; Gems of Beauty, London: 1836, 1840, 2 vols.; Fisher's Drawing-Room Scrap-Book, London: 1851; The Drawing-Room Table-Book, London: —; Views in the Tyrol, London: —; Legends of Venice, London: —; Sacred Allegories, Rev. W. Adams, New York: 1844; The Mayflower, Boston: 1846; Friendship's Offering, Boston: 1848; Reynard the Fox, after Goethe, by Arnold, New York: 1860; The Unknown River, Ph. G. Hamerton, Boston: 1872; The British Plutarch, London: 1816, 6 vols.; Heath's Gallery of British Engravings, London: 1836, 4 vols.; The Graphic Arts, Hamerton, New York: 1882; Points of Humour .... London: 1823; Catalogue of the Works of George Cruikshank, Reid, London: 1871, 3 vols.; The Sketcher's Manual, Howard, London: 1846; Imitative Art, Howard, London: —; Lessons in figure painting ... London: —; Trees, and how to paint them in water-colors, Boot, London: 1883; Lessons in water-colors, McKewan, Westminster: —, 2 vols.; Umriss zu Goethe's Faust, Retzsch; The Game of Life, Retzsch, explained by v. Miltitz; Fables choisies, J. de La Fontaine, Paris: 1755, 4 vols.; Poetic works of John Milton, London: 1794, 3 vols.; Boydell's Illustrations to

Shakspeare, London: 1803, 2 vols.; La Sainte Bible, Doré, Tours: 1866, 2 vols.; Woffington, Augustin Daly, —: 1888; The Holy Gospels, Overbeck, New York: 1854; The little passion of A. Duerer, New York: 1868; The Metamorphoses, Ovid, Paris: 1767-70; Galerie des peintres flamands ...., Lebrun, Paris: 1792, 2 vols.; Figures de l'Histoire Romaine (incomplete); La Pinacoteca della Pontificia Academia .... Bologna: 1830.

BEQUEST OF ABRAM EDMANDS CUTTER. Mrs. Cutter waiving a life interest.

Four hundred fourteen prints, portraits of Washington, Franklin, and other Americans, also portraits of Elizabeth and Mary Stuart, and miscellaneous.

CHARLES S. DANA.

One volume. Collection of one hundred twenty-nine fac-similes of scarce and curious prints, by Wm. Y. Ottley.

ERNEST DARMSTAEDTER. Heidelberg.

One book-plate.

MRS. E. VITOR FROTHINGHAM. New York.

Thirty-two posters, American and foreign.

MISS DOROTHY FURMAN, Flushing, L. I.

Book-plate.

GEORGES GOURY, Nancy, France.

One book-plate.

THE GROLIER CLUB.

Catalogue of a collection of engravings etc., by women, exhibited at the club.

MISS LOIS L. HOWE.

One book-plate.

G. DE COLVÉ DES JARDINS, Clamart, France.

Two book-plates.

PROF. CHARLES KASTNER.

Twenty-one prints of series of flower studies, drawn by G. van Spaendonck.

WM. VAIL KELLEN.

Book-plate: Portrait of Henry Wheaton, LL. D.

GEORG KREYENBERG, Berlin.

Two book-plates.

MRS. PHILIPPINE KUHN, Innsbruck, Tyrol.

Two book-plates.



CATHOLINA LAMBERT.

Six photogravures of his pictures exhibited at the "Fair Children Show," 1901.

CARL G. F. LANGENSCHIEDT, Berlin.

Eleven book-plates.

KARL EMICH GRAF ZU LEININGEN-WESTERBURG, Munich, Germany.

Three book-plates.

M. LE COMTE DE MAHUET, Nancy, France.

Three book-plates.

MRS. KINGSMILL MARRS, Saxonville.

Twelve illustrated postal cards, with views of Florence (in colors).

MISS S. MINNS.

One set of twelve postals of Passion Play in Oberammergau.

REV. ARTHUR HOWARD NOLL, South Pittsburg, Tenn.

Eight book-plates.

EMILE OLIVE, Carcassone, France.

Six book-plates.

MARTHA POENSGEN, Berlin.

Two book-plates.

EDMOND DES ROBERT, Nancy, France.

Three book-plates.

MISS AMY M. SACKER.

Two book-plates.

MISS BERTHA E. SALTMARSH.

Five book-plates.

ALFRED SCHROEDER, Berlin.

Two book-plates.

MISS MARY CREASE SEARS.

Eight book-plates.

W. G. SHILLABER.

One etching, "The Hancock House," published by The Iconographic Society.

D. MCN. STAUFFER, New York.

Catalogue of the Lithographic Portraits of Albert Newsam.

W. POTTER TRUESDELL.

One book-plate.

MISS MINERVA BOSTWICK VAN WEST, Jamestown.

One book-plate.

MRS. GEO. W. WALES.

One volume "Xylographie de l'imprimerie Troyenne," with seventy-two plates.

## PURCHASES IN 1901.

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*From the income of the B. P. CHENEY Fund.*

Seven photographs of portraits of Don Baltazar Carlos, by Velasquez.  
Twenty-six photographs of paintings by Rembrandt, exhibited in London in 1899. Four hundred photographs of architectural details.  
Six miscellaneous photographs.

*From the MRS. MARGARET A. ELTON Fund.*

A Madonna and Child. Early Flemish School.

*From the income of the MRS. JULIA D. H. JAMES Fund.*

Sixty-six electrotype reproductions of Mycenaean gold and silver work, cups, daggers, rings, ornaments, etc. The Rogers Collection of Chinese porcelain, one hundred and one pieces. Forty reproductions of paintings by Rembrandt, exhibited in Amsterdam in 1898.

*From the income of the OTIS NORCROSS Fund.*

An Egyptian hawk slab, carved limestone. Six etchings by Buhot and Helleu; engravings, after Turner, — "Views on the South Coast of England," "Rivers of France," and "Antiquities of Scotland." Two Persian tiles from the old palace of the sultan at Adrianople, now burned. Six pieces of antique glass. Four drawings, by Francis Gilbert Attwood.

*From the HENRY L. PIERCE Fund.*

"Portrait of Don Baltazar Carlos and his Dwarf," by Velasquez.  
"Portrait of a Lady," by Franz Hals. A collection of 725 objects of Greek and Roman Antiquities. Full details given in the report of the Curator.

*From General Funds.*

A wrought iron grille from St. Stephens, Vienna. A piece of Persian embroidery. An engraving, by Turner, of "Dunstanborough Castle," in the first state. The "Eutropius History," Paris, 1512. The tools used by Mr. S. R. Koehler to illustrate his lectures on engraving.

## DONATIONS TO THE LIBRARY

FOR THE YEAR 1901.

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HOWARD PAYSON ARNOLD, Boston.

The Evolution of the Boston Medal. Monograph by H. P. Arnold. Pamphlet. Boston, 1901.

SAMUEL P. AVERY, New York.

Descriptive Catalogue of the Series of Pictures, formed on subjects selected from the History of England, painted by British artists for Alexander Davison, Esq., 1806. 4to. London, 1807.

WILLIAM STURGIS BIGELOW, M. D., Boston.

"Quaritch's Fac-similes." Examples of Historic or Artistic Book-binding. Folio. 103 plates. B. Quaritch. London, 1889.

Examples of the Art of Book Illumination during the Middle Ages. Reproduced in fac-simile. Folio. 8 plates. B. Quaritch. London, 1889.

Examples of the Art of Book Ornamentation during the Middle Ages. Reproduced in facsimile. Folio. 10 plates. B. Quaritch. London, 1900.

Velasquez. Par A. de Beruete. Préface de M. Léon Bonnat. Illustrations par Braun, Clément et C<sup>ie</sup>. Large 4to. Paris, 1898.

Dictionnaire de la Céramique: Faïences, Grès, Poteries. Reproduisant cent cinquante motifs variés et cinq cent cinquante marques et monogrammes dans le texte d'après les dessins de l'auteur. Vingt planches en couleur hors texte. Édouard Garnier. 8vo. Paris, 1893.

Dictionnaire Encyclopédique des Marques et Monogrammes. Ris-Paquot. Tome Premier. 8vo. Paris, n. d.

Le Style Louis XIV: Charles Le Brun, Décorateur. Ses œuvres, son influence, ses collaborateurs et son temps. A. Genevay. Large 4to. Fully illustrated. Paris, 1886.

Histoire de l'Orfèvrerie Française. H. Havard. Illus. 4to. Paris, 1896.

Les Arts du Bois, des Tissus, et du Papier. Reproduction des Principaux Objets d'Art exposés en 1882 à la 7<sup>e</sup> Exposition de l'Union Centrale des Arts Decoratifs. Ouvrage contenant 338 illustrations. A. de Champeaux and others. Large 8vo. Paris, 1883.

L'Art Décoratif et le Mobilier sous le Republique et l'Empire. Paul Lafond. Préface de M. Henry Houssaye. Dix eaux-fortes originales de l'auteur. Large 4to. Paris, 1900.

- Les Bijoux Anciens et Modernes. Eugène Fontenay. Préface par M. Victor Champier. Ouvrage illustré de 700 dessins inédits exécutés par M. Saint-Elme Gautier, sous la direction de l'auteur. 4to. Paris, 1887.
- Joaillerie de la Renaissance, d'après des Originaux et des Tableaux du XV<sup>e</sup> au XVII<sup>e</sup> siècle. F. Luthmer. Folio. Illustrated text. 30 Plates. Paris, n. d.
- Les Chefs-d'Oeuvre des Musées de France. "La Peinture." Louis Gonse. Illus. 4to. Paris, 1900.
- L'Art Gothique: L'Architecture-La Peinture-La Sculpture-Le Décor. Louis Gonse. Illus. 4to. Paris, n. d.
- Les Médailleurs français contemporains. Recueil de 442 médailles modernes. Roger Marx. Folio. 32 Plates. Paris, n. d.
- Chefs-d'Oeuvre de la Sculpture. A. Calvas. Folio. 288 Plates. Paris, n. d.
- La Porcelaine Tendre de Sèvres. Édouard Garnier. 50 Planches reproduisant 250 motifs en aquarelle d'après les originaux, avec une notice historique. Folio. Paris, n. d.
- L'Exposition du Siècle, 1900. 14 Avril — 12 Novembre. A. Quantin. Illustrated 4to. Ouvrage édité par la Revue le Moude Moderne. Paris, 1900.
- Musée d'Artillerie, Paris, 1882. Les Costumes de Guerre du IX<sup>e</sup> au XVII<sup>e</sup> siècle. 36 plates. Morel et C<sup>ie</sup>, Éditeurs.
- Catalogue of Loan Exhibition of Pictures, by Sir Henry Raeburn and other deceased painters of the Scottish school. National Gallery of Scotland, Edinburgh, 1901.
- Catalogue of the National Gallery of Scotland. 37th edition. Edinburgh, 1901.
- Illustrated catalogue of the National Gallery of Scotland. 37th edition. Edinburgh, 1901.
- Catalogue of the National Museum of Antiquities of Scotland. New and enlarged edition, with illustrations. Edinburgh, 1892.
- MISS AUGUSTA M. BROWN, BOSTON.
- Modèles Classiques tirés du Musée du Louvre. Folio. 51 plates. Paris, n. d.
- BUREAU OF EDUCATION, WASHINGTON, D. C.
- Report of the Commissioner of Education for the year 1900-1901. Vol. I. Washington, D. C., 1901.
- BUREAU OF ETHNOLOGY, Washington, D. C.
- The Seventh, Eighth, Ninth, and Thirteenth Annual Reports of the Bureau of Ethnology. Washington, D. C., 1891-1896.
- COPLEY SOCIETY, through HOLKER ABBOTT, President.
- Illustrated Catalogue of a Loan Collection of Pictures of Fair Children, exhibited in Copley Hall, Boston, 1901.

BEQUEST OF MRS. ARTHUR CROFT, Boston.

The British Gallery of Pictures. A collection of twenty engravings from productions of the Old Masters in Great Britain, accompanied with descriptions, historical and critical. Henry Tresham and William Young Ottley. Folio. London, n. d.

The British Gallery of Pictures. Twenty-five plates in color, accompanied with descriptions, historical and critical. Henry Tresham and William Young Ottley. Folio. London, 1818.

Gower's Great Historic Galleries of England. 4 vols. Folio. Lord Ronald Gower. London, 1881-1884.

The National Gallery. Twenty-nine plates with descriptive text. Folio. London, 1840.

Old England: A Pictorial Museum of Regal, Ecclesiastical, Municipal, Baronial, and Popular Antiquities. 2 vols. Large 4to. Edited by Charles Knight. London, n. d.

The Royal Gallery of Art, Ancient and Modern. Selections from the Private Collections of Her Majesty the Queen and His Royal Highness Prince Albert, and the Art Heirlooms of the Crown, at Windsor Castle, Buckingham Palace, and Osborne. 4 vols. Folio. Edited by S. C. Hall. London, n. d.

The Royal Gallery of British Art. Examples from pictures by British Painters. Folio. London, 1849.

The Stafford Gallery of Pictures in London; arranged according to Schools, and in chronological order, with remarks on each picture. William Young Ottley. 4 vols. Folio. London, 1818.

The Vernon Gallery of British Art. Containing 152 plates with descriptive text. 4 Vols. Folio. Edited by S. C. Hall. London, 1850-1854.

The Turner Gallery. A series of 60 engravings from the principal works of J. M. W. Turner. With a memoir and illustrative text by R. N. Wornum. Folio. London, n. d.

The Buchanan Gallery. 22 India proofs.

Gems from the Düsseldorf Gallery, photographed from the original pictures, by A. A. Turner, and reproduced, with a historical notice of the Düsseldorf School of Art. Folio. 10 plates. New York, 1862.

Selected Pictures from the Galleries and Private Collections of Great Britain. Edited by S. C. Hall. 2 vols. Folio. London, n. d.

Galerie du Musée de France. 11 Vols. 4to. Paris, 1802 and 1814.

Galerie du Palais Royal. Avec un abrégé de la Vie des Peintres, et une description historique de chaque tableau. 3 vols. Folio. Paris, 1786-1808.

Musée Français. Tableaux, Statues, et Bas-reliefs qui existaient au Louvre avant 1815. 4 vols. Folio. Paris, n. d.

Musée Royal: Tableaux, Statues, et Bas-reliefs de la Collection Royale. 2 vols. Folio. Paris, 1816-1818.

Musée Royal Bourbon. Folio. 39 colored plates.

Musée Royal de France. 4to. 72 plates with descriptive text. Paris, 1827.



- Königl. Bayer. Pinakothek zu München und Gemälde-Gallerie zu Schleissheim. 3 vols. Large folio. München, n. d.
- Die Vorzüglichsten Gemälde der Königl. Galerie in Dresden, nach den Originalen auf Stein gezeichnet. 3 vols. Large folio. Dresden, 1836.
- Galleria dell' Imperiale e Reale Accademia delle Belle Arti di Firenze. Folio. 60 plates. Firenze, n. d.
- Imperiale e Reale Galleria di Firenze; illustrata da F. Ranalli. 6 vols. Folio. Firenze, 1841-1848.
- Imperiale e Reale Galleria Pitti, illustrata per cura di Luigi Bardl. 4 vols. Folio. Firenze, 1837-1842.
- Monuments Principaux du Musée National de Naples. Folio. 110 plates. Naples, n. d.
- Pinacoteca Pontificia Bolognese. 8vo. Text and 70 plates. B. Rosaspina, Editore. Bologna, 1857.
- Reale Galleria di Torino; illustrata da Roberto d'Azeglio. 4 vols. Folio. Torino, 1836-1841.
- Recueil des Monuments du Musée National de Naples, et de plusieurs autres collections particulières. 2 vols. Folio. Troisième édition. Naples, 1863.
- Il Vatleano; descritto ed illustrato da Erasmo Pistolesi. 8 vols. Folio. Roma, 1829, 1838.
- Gallery of the Old German Masters; Stuttgart and Munich. 2 vols. Folio.
- The Life of Fra Angelico da Fiesole. Rev. T. Goodwin. 8vo. London, 1861.
- Opere Scelte di Antonio Canova. Inedita da Révell. Folio. 80 plates. Napoli, 1842.
- Domenico Ghirlandajo and his Fresco of the Death of Saint Francis. A. H. Layard. 4to. Arundel Society Publication. London, 1860.
- The Frescoes of Giotto in the Arena Chapel, Padua. With an Explanatory Notice by John Ruskin. Folio. 38 plates. Arundel Society Publication. London, 1860.
- Giotto and his Works in Padua. John Ruskin. Parts I. and III. 4to. Arundel Society Publication. London, 1854.
- Oeuvres of Teniers. 2 vols. Folio.
- Oeuvres de Cl. Mellan. 3 vols. Folio.
- Oeuvres de N. Poussin. 2 vols. Folio.
- Works of Hogarth. 1 vol. Folio.
- Landseer Gallery: A series of twenty autotype reproductions of engravings after the celebrated early paintings of Sir Edwin Landseer. With memoir and descriptions. Folio. London, 1871.
- Cymon and Iphigenia. Painted by Sir Frederick Leighton. The Story of the picture, illustrated. 4to. London, n. d.
- Life and Works of Sir Frederick Leighton. Illus. Folio. Mrs. A. Long. London, 1884.
- Memoir of William Leighton Leitch, landscape painter. Illus. 4to. A Macgeorge. London, 1884.

- Pictures by Charles Robert Leslie, with descriptions and a biographical sketch of the painter. James Dafforne. Illus. 4to. London, n.d.
- Life and Works of Hans Memlinc. Notice by W. H. James Weale. 4to. Arundel Society Publication. London, 1865.
- Life of Michael Angelo Buonarroto, with translations of many of his Poems and Letters. John S. Harford. 2 vols. Illus. 8 vo. 2d edition. London, 1858.
- Life and Work of Sir John E. Millais. Walter Armstrong. Illus. Folio. London, 1885.
- Raccolta delle Opere di Raffaello. Disegnate ed incise da Niccola Consoni. Folio. 51 plates. Roma, n. d.
- Logge di Raffaele nel Vaticano. 4 vols. Folio. Roma, n. d.
- Discourses on Painting and the Fine Arts, delivered at the Royal Academy by Sir Joshua Reynolds. Small folio. London, 1850.
- Intera Collezione di tutte Opere inventate e scolpite dal Cav. Alberto Thorwaldsen. 2 vols. Folio. Roma, 1831.
- Thorwaldsen and his Works. J. M. Thiele. Translated by Paul C. Sinding. 2 vols. Folio. 158 plates. New York, 1869.
- Storia della Pittura Italiana esposta coi monumenti da Giovanni Rosini. 7 vols. 4to and 2 vols. folio. Pisa, 1839-1847.
- The Life of Man Symbolized by the Months of the Year, in a Series of Illustrations by John Leighton. Folio. London, 1866.
- Moral Emblems, with aphorisms, adages, and proverbs of all ages and nations, from Jacob Cats and Robert Farle. With illustrations from designs found in their works, by John Leighton. Folio. London, 1860.
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FOR THE YEAR 1901.

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CHARLES A. AIKEN.

An oil painting by Mr. Aiken, "The Potter's Wheel."

EDWARD R. ANDREWS.

Two oil paintings: "Madonna," ascribed to Raphael; "Marine,"  
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MRS. L. B. ATTWOOD.

Two hundred seventy-seven drawings by Francis Gilbert Attwood.

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MISS E. H. BARTOL.

An oil painting by Rubens, "A Family Portrait."

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F. H. BIGELOW.

A blue and white hawthorn jar.

DR. W. S. BIGELOW.

Thirty pieces of Chinese glass, vases, bowls, and snuff bottles; a small lacquer box, inlaid with pearl; thirty-six Japanese masks; two Chinese dresses.

GEORGE P. BINGHAM.

An oil painting by Chas. H. Davis, "March."

ANNE DEHON BLAKE.

Six oil paintings.

T. J. BLAKESLEE.

A painting by Franz Hals, "Portrait of a Woman."

ETHEL BLANCHARD, Jamaica Plain, Mass.

Three miniatures.

J. M. BOWLES.

Trial page for a projected edition of St. Matthew, illuminated by Janet Payne Bowles.

SUSAN H. BRADLEY, Philadelphia.

Four oil paintings.

CAROLINE BUNKER.

Three oil paintings.

DR. ARTHUR T. CABOT.

Water color by J. M. W. Turner, "Edinburgh."

MISS M. L. CARTER.

An oil painting by Chas. H. Davis, "Pastures in May."

JANE CARSON, Cleveland, Ohio.

Five drawings.

GEORGE H. CHAMPLIN.

An oil painting by Chas. H. Davis, "Morning Sunlight."

HORACE P. CHANDLER.

Reproduction of a drawing by F. G. Attwood, for the "Dial," 1879.

MRS. ADELAIDE COLE CHASE.

Two oil paintings.

ELIZABETH REYNOLDS CHILD, Philadelphia.

One oil painting.

WILLIAM W. CHURCHILL.

Five oil paintings.

ALFRED HOUGHTON CLARK, New York.

One oil painting and eleven small sketches, pastels.

UNA C. CLARKE, Washington.

Four drawings.

MISS FLORENCE A. COCHRAN.

Lace fichu, Papa Rezzonico.

Two oil paintings: J. H. L. de Haas, "Cows in Pasture"; A. Mauve, "Sheep."

EBEN F. COMINS, St. Paul.

Three drawings.

J. TEMPLEMAN COOLIDGE, JR.

Books illustrated by F. G. Attwood; four volumes of the Lampoon; Hasty Pudding Centennial Poem; "Musical Journey of Dorothy and Delia"; "The Fairies' Festival."

THE COSMOPOLITAN, Irvington-on-Hudson.

Six drawings by F. G. Attwood.

FREDERIC CROWINSHIELD, New York.

Five drawings.

MAURITIUS DAVID.

Triptych, carved ivory, Spanish, early sixteenth century; triptych, painted on gold, French, early sixteenth century.

JAMES C. DAVIS.

A drawing by Francis Gilbert Attwood, "Dear me! it was not always thus."

CHARLES HAROLD DAVIS, Mystic, Conn.

Six oil paintings.

MRS. HELEN HINDS DAVIS, Upper Montclair, N. J.

One sketch.

JOSEPH H. DECAMP.

Two oil paintings.

MRS. MARY WARE DENNETT.

Three drawings.

THOMAS W. DEWING, New York.

Three drawings.

ARTHUR W. DOW, Ipswich, Mass.

Three water colors.

HERBERT DUMARESQ.

A jade vase set with precious stones, Delhi work, period of the Moguls.

HORACE C. DUNHAM.

Four oil paintings.

MRS. C. W. EVANS.

A drawing by F. G. Attwood, "The March Past of the Flower Fairies' Great Spring Procession."

EDWARD W. EMERSON, Concord, Mass.

Four oil paintings.

ROBERT DAWSON EVANS.

Eight oil paintings: Tassaert, "The Two Sisters"; Hobbema, "Schloss Tharandt"; Henner, "Profile"; Cazin, "Sunset"; Ziem, "Venice"; Cipriani, "Child with Doll"; Turner, "Dido Building, Carthage"; Turner, "Rouen."

BERTHA M. FISHER, Winchester.

One drawing.

MARY L. FISHER.

Two oil paintings.

RICHARD ARNOLD FISHER.

Three drawings.

SARITA G. FLINT.

Three drawings.

EDITH FORBES.

One drawing.

J. MALCOLM FORBES.

An oil painting by Wm. M. Hunt, "Niagara."

E. J. FOSS.

Two oil paintings: Ribot, "The Scribe"; Monticelli, "The Pleasure Party."

MRS. MARY CUSHING FULLER.

Cloisonné enamel necklace, consisting of bracelets, earrings and locket, set in gold, thirty-seven beads and five pendants.

MABEL CARLETON GAGE, Worcester, Mass.

Three drawings.

CHARLES T. GARLAND.

Eight oil paintings: Chas. Jaeque, "Sheep"; F. Tirado, "The Violin Player"; J. G. Vibert, "Church in Danger"; L. Passini, "Peasant Girl" (water color); Erskine Nicol, "Trout Fishing"; C. Troyon, "Sheep"; R. Goubie, "At the Gate"; F. Kraus, "Catching Butterflies."

ESTATE OF JAMES A. GARLAND.

Three tapestries, XVI century. Italian.

MRS. E. S. GRAY.

Two large Italian majolica vases; one bronze group, Russian, man and horses; one bronze, Russian, man on horseback.

MISS FLORENCE J. GRAY.

Nine pieces china, decorated by herself.

MARY W. GREENLEAF.

Eight oil paintings.

MRS. H. S. GREW.

An oil painting by Metcalf, "Sunset at Griz, France."

MRS. WM. A. GRIFFITH, Quebec.

A Jeypore enamel bracelet, from Delhi, India.

OLIVE LOTHROP GROVER, Chicago.

One drawing.

FRANK GARDNER HALE.

Four drawings.

PHILIP L. HALE.

Four oil paintings.

THEODORE BROWN HAPGOOD, Jr.

Four drawings.

MRS. A. S. HARRIS.

A feather cape. Malacca.

THE HASTY PUDDING CLUB, Cambridge.

Drawing by F. G. Attwood, "The Cover for the Pudding Play."

CHARLES H. HAYDEN, Belmont.

Six oil paintings.

ANTOINETTE L. HAYES.

Three drawings.

MARY B. HAZELTON.

One drawing.

CHARLES HOPKINSON.

An oil painting by Chas. Hopkinson, "Young Girl with a pet Monkey."

FRANCES C. HOUSTON.

Five Oil Paintings.

MRS. J. S. HOWE.

An oil painting by Reynolds, "Portrait of a Child."

LOIS L. HOWE.

Seven drawings.

EDITH M. HOWES.

Two oil paintings.

MRS. J. A. JEFFRIES.

Two oil paintings: "Portrait of Wm. Ellery Channing," Ingham;  
"Portrait of Mrs. Allston," W. Allston.

HENRY T. KIDDER.

Water colors by J. Lindon Smith; colossal figure, Rameses II., Temple of Luxor; Archaic painted sculptures, Acropolis, Athens; head of Ilaria del Carretto.

EDWARD REYNOLDS KINGSBURY.

Three oil paintings.

LOUIS KRONBERG.

Two oil paintings.

MISS ROSE LAMB.

Portrait of William Lamb Porter, by Stuart.

F. M. LAMB: Stoughton.

Two oil paintings.



THE HARVARD LAMPOON, Cambridge.

Original design for the "Lampoon" medal by F. G. Attwood; one reproduction of the "Manners and Customs of Cambridge," one of the "Manners and Customs of Boston."

MRS. GEORGE LINDER.

A Wedgwood Urn.

AUGUSTUS P. LORING.

Two water colors by J. Wagner, "Marshes."

FRANCIS W. LORING, Florence.

One oil painting.

MRS. MAY HALLOWELL LOUD.

Two oil paintings.

NEWTON MACKINTOSH, New York.

Eight drawings.

MARY L. MACOMBER, Waverly.

Three oil paintings.

MAURICE MAGNUS.

A portrait by Heinrich Paul.

MRS. KINGSMILL MARRS.

Eight chromochalcographs, two chromolithographs; one mezzo-tint in black, Johann Thomas Van Ypern (?).

HARRIET L. MERRIAM.

Three drawings.

WILLARD LEROY METCALF, New York.

Three oil paintings.

ROBERT H. MONKS.

Sixty-one pieces of pottery by Delaherche, Paris, about 1900, miniature vases, jars, etc.

F. LUIS MORA, New York.

Four oil paintings.

KATE MORSE, Norwich.

One drawing.

HERMAN DUDLEY MURPHY.

Seven oil paintings.

MISS M. J. O'BRIEN.

A cup and saucer, Worcester ware.

RICHARD OLNEY.

A drawing by F. G. Attwood, "Stretching the Munroe Doctrine."

ANNA PARKMAN OSGOOD, New York.

Three oil paintings.

MISS M. A. OSGOOD, Harvard, Mass.

Two pieces of Japanese brocade, two pieces of Japanese embroidery.

MRS. MARIE DANFORTH PAGE.

Three oil paintings.

THE PHOTOGRAPHERS' ASSOCIATION OF NEW ENGLAND.

Fifty-one photographs by

Will Armstrong.

James Arthur.

Brookline Art Union.

William B. Dyer.

R. Eickemeyer.

John H. Garo.

Charles W. Hearn.

Alfred Holden.

S. M. Holman.

Dudley Hoyt.

Huntington & Clark.

C. A. Johnstone.

W. G. C. Kimball.

H. A. Latimer.

A. Marshall.

E. G. Merrill.

Morris Burke Parkinson.

W. H. Partridge.

Henry H. Pierce.

A. T. Proctor.

Lee Rollinson.

H. Schervée.

D. D. Spellman.

Simon E. Stein.

Julius Strauss.

George E. Tingley.

George Van Norman.

Whitney & Sons.

EDWARD C. POTTER.

Eight photographs of sculpture.

JOHN BRIGGS POTTER.

Five portraits.

MRS. BELA L. PRATT.

One drawing.

BELA L. PRATT.

Two drawings.

SARAH G. PUTNAM.

One oil painting.

KATHARYN T. RAYMOND, New York.

Four oil paintings.

ROBERT REID, New York.

Eight oil paintings.

MRS. THOS. O. RICHARDSON.

Three oil paintings: Bartolomeo Perez, "Wreath of Flowers and Infant Christ"; Cranach, "Portrait of a Woman"; Claude, "Sketch." Four pieces of embroidery.

J. C. ROBINSON.

Photograph of a drawing, by F. G. Attwood.

MISS FRANCES S. ROGERS.

An oil painting by Copley. Portrait of John Gray.

AMY M. SACKER.

Eight drawings.

BERTHA E. SALTMARSH.

Five drawings.

ARTHUR H. SARGENT.

Eight oil paintings: Inness, "After the shower"; Jacque, "The Sheep fold"; Van Aelst, "Still Life"; Du Jardin, "The Country Fair"; Rubens, "Christ and St. John"; Hogarth, "Masquerade Ball at Somerset House"; landscape, by Eugène Cicéri; "Clouds from the Sea," by Charles H. Davis.

MRS. BARTHOLD SCHLESINGER.

An oil painting by Monticelli, "Don Quixote's visit to the Duchess."

ALBERT FELIX SCHMITT

Three oil paintings.

MISS L. G. SEARS.

Two oil paintings by W. L. Metcalf, "The Goose Girl" and "May Morning, Algiers."

MARY CREASE SEARS.

Two drawings.

MRS. SARAH C. SEARS.

One oil painting.

TABER SEARS, New York.

One oil painting.

EDWARD EMERSON SIMMONS, New York.

One oil painting.

MRS. HORATIO NELSON SLATER.

An oil painting by E. C. Tarbell, "A Family Group."

ALFRED E. SMITH.

One oil painting.

MRS. CHARLES WHIPPLE SMITH.

A Capo di Monti plaque, framed.

JOSEPH LINDON SMITH.

Eleven drawings.

MRS. CHARLES F. SPRAGUE.

Thirteen oil paintings: Hogarth, "Portrait of himself"; Largillière, "Portrait of George Gyll"; Van Dyck, "Marriage of St. Catherine"; Copley, "Portrait of Miss Susanna Randolph"; Raeburn, "Portrait of Mr. Smith of Edinburg"; Hoppner, "The Mob Cap"; C. Janssens, "Portrait of a Little Girl"; Jakob Jordaens, "Helena Fourment"; Reynolds, "Lady Coventry"; Gainsborough, "Portrait of a Lady"; Lawrence, "Portrait of a Boy"; Lawrence, unfinished "Portrait of a Lady"; Lawrence, "Portrait of the Duke of Wellington."

ALICE STACKPOLE.

Two oil paintings.

CHARLES WALTER STETSON.

An oil painting by C. W. Stetson, "Harmony."

MRS. ALICE STONE.

One oil painting.

WILLIAM STONE.

Three oil paintings.

MABEL STUART.

One oil painting.

HELENA STURTEVANT, Providence.

Three oil paintings.

LOUISA C. STURTEVANT, Providence.

Two drawings.

JOHN B. SWEET.

Six pieces pottery: Cinnabar lacquer box; fish basket, Fiji Islands; two American Indian baskets; American Indian fetish; carved horn comb, Philippine Islands; carved wood busk.

ELIZABETH A. TALBOT, New York.

Five drawings.

EDMUND C. TARBELL.

Four oil paintings.

THE TAVERN CLUB.

A drawing by F. G. Attwood, "Tavern Club Shingle, Christmas, 1893."

LUCY ABBOT THROOP.

Three drawings.

MRS. CHARLES LINZEE TILDEN.

A miniature of John Andrew Bird, by Savinien-Edme Dubourjal.

STACY TOLMAN, Providence.

Two oil paintings.

FRANK H. TOMPKINS.

One oil painting.

LIZZIE F. WAIT.

Three oil paintings.

SUSAN M. L. WALES.

Three oil paintings.

EDWARD R. WARREN.

Twenty reproductions of cartoons by Ford Madox Brown; five Old Testament subjects; eight New Testament subjects; seven English worthies.

BARRETT WENDELL.

The Lampoon Medal, designed by F. G. Attwood.

M. WHEELWRIGHT.

A drawing by F. G. Attwood, "The Irish were ever a witty and artistic race." J. Ruskin.

J. T. WHEELWRIGHT.

Two drawings by F. G. Attwood, illustrations for the Hasty Pudding Club Centennial Poem; three books illustrated by F. G. Attwood, "Manners and Customs of ye Harvard Student"; "Rollo's Journey to Cambridge"; "A Bad Penny."

## WILLIAM R. WILSON.

Nine oil paintings: "Sweet Home," J. Israels; "The Cottages," J. C. Cazin; "Going to Market," M. Dieterle; "Friendly Gossip," D. R. Knight; "Harvest Moon," H. Lerolle; "Marine View," M. F. H. De Haas; "A Scene in Holland," W. Roelofs; "Dutch Interior," B. J. Blommers; "Sheep in Pasture," C. F. Pierce.

## YAMANAKA &amp; CO.

Forty-four Japanese kakemono; seven old screens; twenty-two prints; two lacquers; four pieces enamel; six bronzes; thirteen antique Chinese porcelains decorated in colors; nineteen jades, amber and crystal; four old potteries; sixteen porcelains in monochrome glaze; six blue and white jars.





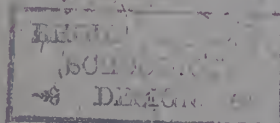
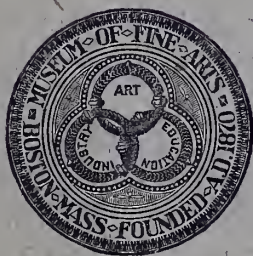
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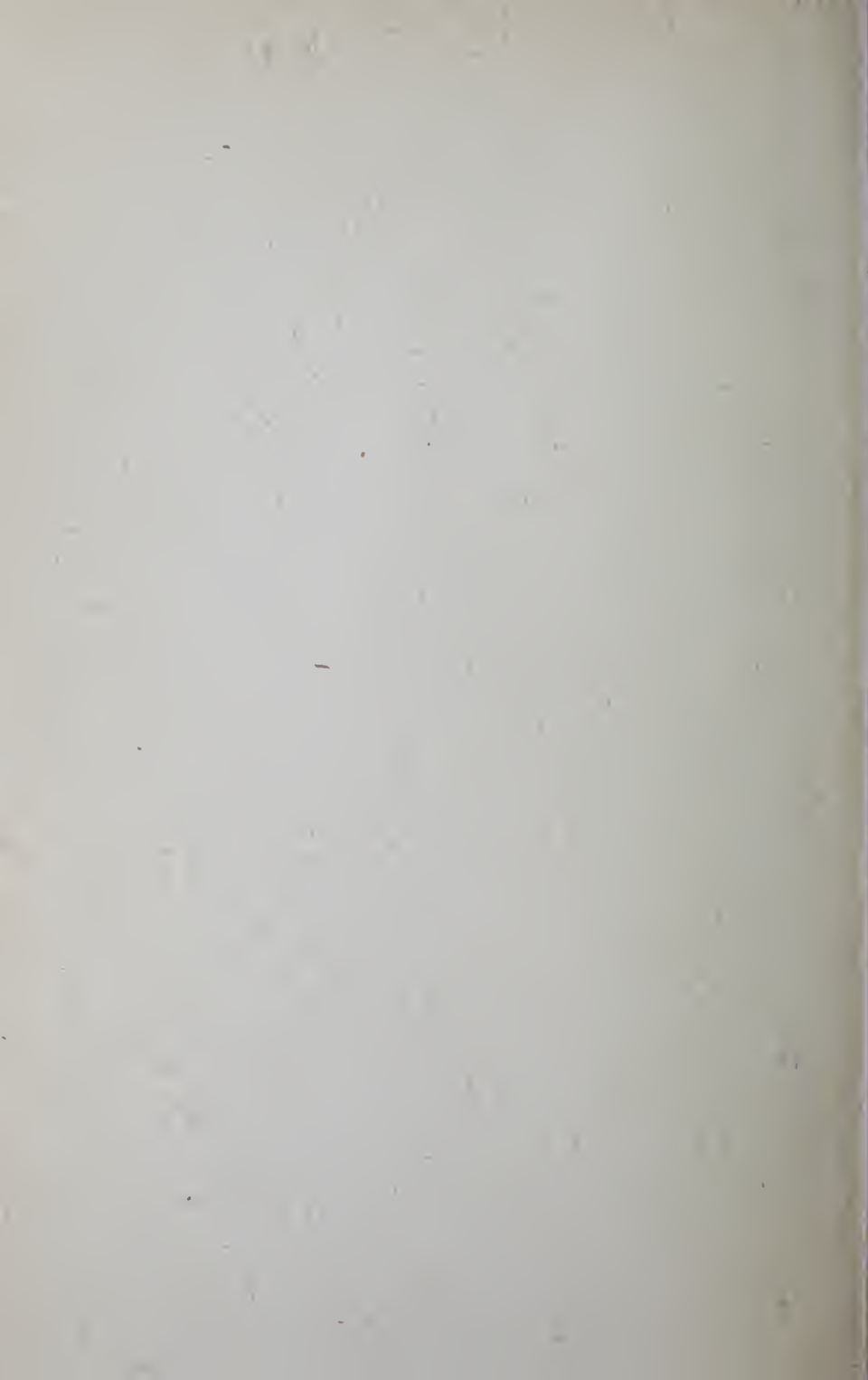
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MUSEUM OF FINE ARTS, BOSTON  
TWENTY-SEVENTH ANNUAL REPORT  
FOR THE YEAR 1902

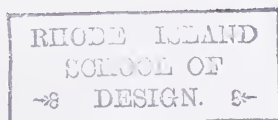




MUSEUM OF FINE ARTS, BOSTON  
TWENTY-SEVENTH ANNUAL REPORT  
FOR THE YEAR 1902



CAMBRIDGE  
The University Press  
1903







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## CHARLES GREELY LORING

*DIRECTOR EMERITUS*

*Died August 18, 1902*

Elected Trustee March 20, 1873; given general charge of the Museum as Curator January 21, 1876; his title changed to Director April 21, 1887; resigned February 27, 1902; appointed Director Emeritus April 17, 1902.

At a special meeting of the Board of Trustees, March 26, 1902, called to consider General Loring's resignation, the following minute was adopted:

"In accepting the resignation of General Loring as Director, which severs his close official connection with them, the Trustees of the Museum of Fine Arts desire to place upon their records an expression of their appreciation of his services to the Museum for nearly thirty years. His labors began with his voluntary and most valuable assistance in the arrangement of the Way Collection of Egyptian Antiquities. His studies and frequent visits to Egypt had given him a rarely attained knowledge of the history, religion, and arts of that country, and he put this knowledge as well as his time at the disposal of the Trustees for the purpose of the proper classification and arrangement of this collection, the first gift of importance which the Museum had received. In recognition of these services, and of the great interest and special knowledge he had exhibited in this work, he was, in March, 1873, unanimously elected a Trustee and a member of the Committee in charge of the collections.

"In 1876 he was chosen Curator and became *ex officio* a member of the two Standing Committees — the Executive Committee and the Committee on the Museum — which have shared between them the management of the institution.

"In 1887 the title of his office was changed to that of Director. From the time of his election as Curator up to the day of his resignation, a period of twenty-six years, General Loring has given himself to the service of the Museum with a devotion and loyalty beyond all praise. His life-work has been here; to promote the growth and prosperity of the Museum has been his constant endeavor and his highest pleasure. He was earnest in the pursuit of such special learning as would assist him to a more thorough knowledge and appreciation of the new collections which the Museum from time to time obtained; he was always ready to fill any gap, and never in any way spared himself. For these self-sacrificing and exhausting labors for more than a quarter of a century the Trustees of the Museum and the community owe him a debt of gratitude which it is difficult to properly estimate and impossible to adequately repay."

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CHARLES GREELY LORING was born in Boston, July 22, 1828, the son of Charles G. Loring, of that city, and Anna Pierce Brace, of Litchfield, Connecticut. Charles G. Loring, Senior, was one of the foremost lawyers of Massachusetts, a writer and speaker, for twenty-two years a Fellow of Harvard College, member of the State Senate in 1862, and twice chosen by governors of Massachusetts for the seat in the Senate of the United States in their gift through the resignation once of Webster and again of Everett. Both father and son were citizens of Boston throughout their lives. Charles G. Loring, Junior, received his early education at the Boston Latin School, and graduated from Harvard College with the class of 1848, obtaining in 1851 the degree of A.M. The summer of his graduation, with a number of other young men, he accompanied Professor Louis Agassiz, who had just been appointed to the chair of Zoölogy and Geology at Harvard, on an exploring expedition to the shores of Lake Superior. During the next year he was a student at the Scientific School in Cambridge, and at once had the opportunity to turn his technical training to account in the survey, through Central New York, of the route to be taken by the Erie Railroad. From this work he was recalled by his father for a tour in Europe. While alone in Scotland, after his father's return, he was taken seriously ill and was ordered south, spending the winter of 1853 and 1854 in Spain. During the following summer he travelled on the Continent, and in the winter of 1854 and 1855 with two companions made the journey up the Nile. The succeeding spring he visited the Sinaitic Peninsula, Arabia Petræa, and Palestine, returning by way of Constantinople and Greece. The following autumn in



Paris he was again overtaken by serious illness, and was brought home during convalescence. Later, at his father's request, he devoted himself to the laying out and carrying on of the seaside farm at Beverly, Massachusetts, since 1844 the summer home of the family. The love of flowers and of outdoor occupation which was thus awakened never forsook him, and in after life he often said that had he been born twenty-five years later he would have made the then almost unknown calling of a landscape gardener his profession.

Late in 1861, when the defeat, at Bull Run, of the hasty and temporary Union levies had fully revealed to the Northern States the magnitude of the struggle before them, Charles Loring was one of those who answered the call for volunteers. He enlisted intending to go as a private, but received, through the influence of Governor Andrew, an appointment on the staff of General Burnside, with the rank of First-Lieutenant. His commission as Assistant-Quartermaster on the staff, with the rank of Captain, dates from February 3, 1862, within a few days of the capture of Roanoke Island, the exploit with which the forces under General Burnside opened their successful campaign in North Carolina. On the 22d of July, 1862, by an act of Congress passed shortly before, General Burnside's command, which now had joined the Army of the Potomac, was reorganized under the title of the Ninth Army Corps, and Captain Loring was appointed one of the staff of seven officers, as Assistant Inspector-General, with the rank of Lieutenant-Colonel. He remained with the Ninth Corps in this capacity during its entire term of service to the end of the war. In March, 1863, the corps was detached from the Army in Virginia and transferred at first to Kentucky, later to Mississippi, and eventually to East Tennessee to take part in the operations under General Burnside which

culminated in the occupation and successful defence of Knoxville. In April, 1864, recruited to about twenty-five thousand men, the Ninth Corps was again in Virginia, where it took part in the battles of the Wilderness and subsequent engagements, losing more than a fourth of its number in killed and disabled from service before crossing the James River on its way to the investment of Petersburg. The accounts of the desperate assault on Cemetery Hill, made by the Ninth Corps at great loss on July 30, 1864, show that Lieutenant-Colonel Loring was at the scene of the explosion of the mine which preceded the attack, and with the attacking division in the bloody "battle of the crater" which followed. An officer in the Confederate service afterward related that before the explosion of the mine a Federal leader found to be Lieutenant-Colonel Loring was seen from their position exploring the ground upon which the troops were to enter, and walking about in the rain of bullets as if totally unconscious of them, until the commander of the Confederates, saying it was a shame to kill so brave a man, gave the order to cease firing. Two brevets quickly followed, both dated August 1, 1864: one to the rank of Colonel "for gallant and meritorious services during the campaign in East Tennessee and at the siege of Knoxville;" the second to the rank of Brigadier-General "for gallant and meritorious services at the battles of the Wilderness, Spottsylvania and Bethesda Church, and during the operations before Petersburg, Virginia." The Ninth Corps had its creditable share in the further successes of the Army of the Potomac up to the surrender of General Lee in April, 1865. In May it took part in the great review of the homecoming troops at Washington, and July 27 was disbanded. Ten days before, General Loring had received a third brevet, to the rank of Major-General of Volun-

teers, "for gallant and meritorious services during the war." Among the scores of staff officers whose names appear on the roster of the Ninth Army Corps, but one, and he a veteran of the regular army, received promotion to so high a rank as General Loring. On August 10, 1865, he was mustered out of the service.

In 1867 occurred the death of General Loring's father, of whose declining years he had been the devoted support. In 1875 he married Miss Mary Hopkins, of Catskill, New York, who, with their two children, survives him.

Among the first gifts offered to the new Museum of Fine Arts in Boston, in the year 1872, a date when a single room sufficed for the exhibition of its possessions, was that of the collection of antiquities from Egypt belonging to Mr. C. Granville Way, and now forming the Way Collection of our Egyptian Department. Doubtless there was at the time no one in Boston so well fitted for the labor of making this collection available for exhibition as was General Loring, both by his knowledge of the Nile valley and by his interest in Egyptian history. In 1868 and 1869, during another tour in Egypt, he had continued the studies in the archaeology of that country for which the exceptional opportunities he had before enjoyed had given him so strong a taste. At the instance of Mr. Charles C. Perkins, then and until his death a moving spirit in the management of the acquisitions of the Museum, General Loring, in October, 1872, undertook the task of installing the Way Collection in one of the two rooms of the Athenæum building, which, from 1872 to 1876, were the home of the Museum. Again at the instance of Mr. Perkins, he was in 1873 elected a Trustee of the Museum, the second addition to the original Board incorporated three years before, and at the same time

was appointed to the Committee directly in charge of the collections. The great fires in Chicago and Boston of 1871 and 1872 and the commercial panic of 1873 retarded the project for a Museum building, but when at last in 1876 the original wing of the present structure approached completion, the general charge and management of the new Museum was by a change of organization placed in the hands of a Curator, and for this office General Loring was chosen. In 1885 the official staff was enlarged by the appointment of special officers to the charge of various branches of the collections, and in 1887 the title of General Loring's post was changed to that of Director of the Museum. For twenty-six years from his first appointment in 1876, General Loring remained the executive head of the institution. Meantime the Museum outgrew all the expectations of its founders, not only in the extent and value of its contents, but in the reach of its influence and in its hold upon the people among whom it bears its constant witness to the enduring worth of the Fine Arts. The duties incidental to the executive headship of a large permanent exhibition like ours are but little understood by the general public, to which a Museum presents itself as a place of meditative quiet where works of art are kept in undisturbed security. In General Loring's case these duties have included the supervision, once in 1878 and again in 1888, of enlargements of the building that left it quadrupled in size; the care of the fabric thus erected; unremitting endeavors, often ending in disappointment, to find and secure for the Museum the best and most useful acquisitions, and, in the course of these efforts, the sifting out and following up of a steady stream of offers of art works representing every type and age and coming from every quarter of the globe; negotiations for many temporary exhibitions and their instalment in

the Museum; the daily care of constantly changing loans from many lenders; the arrangement and rearrangement of the collections in the galleries, and the provision of the proper appurtenances of exhibition; the cataloguing of the collections in his charge, and their more careful study in such moments as he could command from his other duties; the response to daily calls for advice and assistance in matters of art from persons in every walk of life; the maintenance of helpful relations with institutions, societies, classes, and individuals to whom the opportunities offered by the Museum could be of value; the management of an increasing corps of attendants; the minute oversight of the manifold current expenses of the Museum, the making of its contracts, and the approval of its bills; the arrangement for, and attendance upon all the meetings of the Board of Trustees and its Committees, editing their publications, and, in the case of the Committees, recording their acts and conducting their correspondence; and during a large part of his Directorship, the effort to meet all these responsibilities worthily, and as far as possible to fulfil public expectations in regard to the Museum, with inadequate means and insufficient assistance. But three times during more than a quarter century of tireless activity in the interest of his charge was General Loring away from it for any lapse of months. In 1886, 1890, and again in 1896, leave of absence for half the year enabled him to spend that period in travel abroad.

On the 27th of February, 1902, in the thirtieth year of his connection with the Museum, General Loring wrote to the Trustees resigning his Directorship. Signs of his failing strength had for some months been manifest, and for a fortnight notably so, although he was still daily at his duties. Two days later, Saturday, March 1, he left the Museum not to return. At a special

meeting of the Trustees, called to consider General Loring's resignation, it was accepted, and a minute was passed and entered on the records of the Board in appreciation of his unique services to the Corporation and the community. Upon the recommendation of a Committee then appointed to consider further an event so important to the Museum, he was, at another meeting held shortly afterward, appointed Director Emeritus with a retiring allowance. At the time it was hoped that he might later devote himself again to the special study of our Egyptian Department, to which he had bequeathed the library relating to Egypt and Egyptology gathered during nearly fifty years of travel and study. But a gradual decline of his physical powers through several months was only temporarily checked by his removal to the family home at Beverly, and there, amid the beautiful surroundings so intimately connected with nearly all his life, on August 18, 1902, he died. Funeral services were held at King's Chapel in Boston, Dr. Hale officiating, on August 21. The Museum was closed all day, and the flag at the entrance draped in black. The Loyal Legion, of which he had been a member, asked a part in the service, and taps were sounded at its close. The national flag lay across the bier, and against it rested a wreath from the Museum.

Of a man given such power and such responsibility in the conduct of an important foundation as were entrusted to General Loring from the opening of our Museum, the words of Wren's epitaph may justly be used, "*Si monumentum requiris, circumspice.*" Hardly a room in our present building but shows some traces, and most show many, of General Loring's hand; hardly a policy which the archives of the Corporation for twenty-six years record but has borne in conception, or received in execution, the impress of his personality. Compared with



many similar institutions, there is a friendly, almost homelike, atmosphere in our Museum, often remarked upon by those who frequent it, that distinctly reflects the character of its late head. Reticent and retiring by nature, he sought no public recognition; but within the Museum no detail was too small to escape his care. Strong in his likes and dislikes, he yet bound men to him by an undercurrent of warm-hearted generosity, an unmindfulness of self, a knightly ardor untamable by any odds, that in one moment could make one forget the contrarities of many days. Art he loved in all its branches, guided mainly by an instinct which, though reserved in expression, showed that he had the root of the matter, a real responsiveness to artistic quality, deeply in him. To the last he retained his youthful spirit. He did not willingly think of growing old, nor could one easily connect the idea with his sunny buoyancy of temper. He never gave up his task. It was taken from his grasp once for all, gently and swiftly, by a power stronger than he, and when he realized that neither this nor any earthly burden was longer to be his, he entered the valley of shadow without a murmur, and with words of amity and peace for all the co-workers in his life achievement. The record of this achievement can never be fully written, but it is the dominant feature of the early history of the Museum, and will materially modify its future.

BENJAMIN IVES GILMAN,  
*Assistant Director.*



## LIST OF TRUSTEES FOR 1903

### *Named in the Act of Incorporation, or Elected*

CHARLES W. ELIOT.	DENMAN W. ROSS.
WILLIAM ENDICOTT.	JOHN C. GRAY.
CHARLES ELIOT NORTON.	CHARLES A. CUMMINGS.
W. P. P. LONGFELLOW.	CHARLES LOWELL.
NATHANIEL THAYER.	HENRY S. HUNNEWELL.
FRANCIS BARTLETT.	CHARLES S. SARGENT.
SAMUEL D. WARREN.	FRANCIS L. HIGGINSON.
MORRIS GRAY.	

### *Appointed by Harvard College*

WILLIAM STURGIS BIGELOW.	ARTHUR TRACY CABOT.
J. TEMPLEMAN COOLIDGE, JR.	

### *Appointed by the Boston Athenaeum*

THORNTON KIRKLAND LOTHROP.	
J. RANDOLPH COOLIDGE, JR.	HENRY F. SEARS.

### *Appointed by the Massachusetts Institute of Technology*

A. LAWRENCE ROTCH.	FRANCIS BLAKE.
HENRY S. PRITCHETT.	

### *Ex Officiis*

PATRICK A. COLLINS, <i>Mayor of Boston.</i>
SOLOMON LINCOLN, <i>President of the Trustees of the Public Library.</i>
EDWIN P. SEAVER, <i>Superintendent of Public Schools.</i>
FRANK A. HILL, <i>Secretary of the State Board of Education.</i>
A. LAWRENCE LOWELL, <i>Trustee of the Lowell Institute.</i>

## OFFICERS AND COMMITTEES FOR 1903

SAMUEL D. WARREN, *President.*

CHARLES LOWELL, *Treasurer.*

EDWARD ROBINSON, *Director.*

BENJAMIN IVES GILMAN, *Assistant Director, Secretary.*

E. WARREN FOOTE, *Assistant Treasurer.*

### *Executive Committee*

THE PRESIDENT *Ex Officio.* FRANCIS BLAKE.

FRANCIS BARTLETT. FRANCIS L. HIGGINSON.

J. RANDOLPH COOLIDGE, JR.

### *Committee on the Museum*

THE PRESIDENT *Ex Officio.* DENMAN W. ROSS.

W. P. P. LONGFELLOW. CHARLES A. CUMMINGS.

WILLIAM STURGIS BIGELOW. ARTHUR TRACY CABOT.

J. TEMPLEMAN COOLIDGE, JR.

### *Finance Committee*

THE PRESIDENT *Ex Officio.* WILLIAM ENDICOTT.

NATHANIEL THAYER.

### *Committee on the Library*

THE PRESIDENT *Ex Officio.* CHARLES ELIOT NORTON.

W. P. P. LONGFELLOW.

### *Committee on the School of the Museum of Fine Arts*

THE PRESIDENT *Ex Officio.* CHARLES A. CUMMINGS.

J. TEMPLEMAN COOLIDGE, JR.

## THE STAFF OF THE MUSEUM

DIRECTOR. EDWARD ROBINSON.

ASSISTANT DIRECTOR. BENJAMIN IVES GILMAN.

SECRETARY TO THE DIRECTOR. MATTHEW S. PRICHARD.

### *Department of Prints*

CURATOR *pro tempore*. EMIL H. RICHTER.

### *Department of Classical Art*

CURATOR. EDWARD ROBINSON.

ASSISTANT CURATOR. OLIVER S. TONKS.

### *Department of Japanese Art*

CURATOR *pro tempore*. PAUL CHALFIN.

KEEPER OF JAPANESE POTTERY. EDWARD S. MORSE.

### *Department of Egyptian Art*

CURATOR. ALBERT M. LYTHGOE.

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KEEPER OF PAINTINGS. JOHN BRIGGS POTTER.

ASSISTANT IN CHARGE OF PHOTOGRAPHS. HELEN F. PETTES.

ASSISTANT IN CHARGE OF TEXTILES. JENNY BROOKS.

### *Library*

LIBRARIAN. BENJAMIN IVES GILMAN.

ASSISTANT LIBRARIAN. MARTHA J. FENDERSON.

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SUPERINTENDENT OF THE BUILDING. WILLIAM W. McLEAN.

ASSISTANT. JAMES F. McCABE.

## REPORT OF THE EXECUTIVE COMMITTEE

TO THE TRUSTEES :

The Executive Committee presents its report for the year 1902.

The year has been eventful in the history of the Museum. The Director, Charles Greely Loring, resigned his position February 27, 1902, in the following terms :

"Having reached the age when men retire from active work, I wish to lay down the charge entrusted to me twenty-six years ago. I ask that my resignation of the office of Director be accepted as of date May 1, 1902."

On Saturday, March 1, he performed his usual duties, to which he never subsequently returned. His resignation was accepted by the Trustees March 26, and a minute in respect thereto was entered upon their records. On April 17, 1902, upon the recommendation of a committee of the Trustees, it was

*Noted*, That in recognition of his long and devoted services to the Museum of Fine Arts, General Charles Greely Loring be appointed Director Emeritus."

General Loring's last sickness immediately followed his resignation, and he passed away at his home in Beverly, on August 18, at the age of seventy-four. His active connection with the Museum covered a period of more than twenty-nine years.

His was a life of devotion to an ideal which to-day stimulates a constantly increasing body of men to renewed effort in its pursuit. We build on a sure foundation laid by him and his co-workers. They called the Museum into being on the strength of a light seen by the eye of faith. With fine courage he encountered increasing burdens and diminishing physical strength, until, like the brave soldier that he was, General Loring laid down his arms with highest honor in the face of superior odds.

Believing that the record of his distinguished services to the nation, and to the community reached by this Museum, deserves further notice by us than is consistent with the limits of this report, we have requested Mr. Gilman, Assistant Director, to furnish a brief statement of this record, which, with the minute of the Trustees entered on the occasion of General Loring's resignation, is published at the beginning of this year's report.

J. Elliot Cabot declined reappointment by the Athenaeum at the beginning of the year. Mr. Cabot was one of the original Trustees appointed by the Athenaeum in March, 1870. He served as Secretary of the Corporation from March 17 of that year until 1876, when the present building was opened to the public. On the reorganization which then took place, he was appointed both to the Executive and Museum Committees, then first formed. Resigning from the Executive Committee July 17, 1879, he remained on active duty with the Museum Committee (its chairman since October 19, 1886) until he ceased to be a Trustee. To scarce one of the founders does this institution owe more than to Mr. Cabot.<sup>1</sup>

The Trustees, on March 26, 1902, caused the following minute to be entered on their records :

<sup>1</sup> Mr. Cabot died January 16, 1903.

“The Trustees hereby offer a formal vote of thanks to their late associate, Mr. J. Elliot Cabot, for his many years of faithful service as a member of the Committee on the Museum.

“His scholarly competence in matters of art, his singleness of purpose and level judgment, have impressed themselves upon his co-workers, no less than his responsive interest in all affairs of the Museum, or than the frankness and amenity of his intercourse.”

Henry F. Sears was appointed by the Athenaeum in his stead.

At the October meeting of the Trustees, the appointment was announced of J. Templeman Coolidge, Jr. as a Trustee representing Harvard College, in place of Arthur Astor Carey resigned. Mr. Carey was appointed Trustee in January, 1893, and elected a member of the Committee on the Museum January 21, 1897, — a position in which he served the Museum to its great benefit until obliged by pressure of other obligations to resign his post.

May 27 Edward Robinson was appointed Director of the Museum, retaining the post of Curator of Classical Antiquities until the appointment of his successor in that department. Mr. Robinson has served the Museum with great ability in charge of the Department of Classical Art since 1885; and, as Lecturer on Classical Archaeology at Harvard College, has added to the high reputation won by him in Museum work. His knowledge of the collections, his experience in Museum affairs, and his devotion to its interests marked him as the natural appointment to this position. He entered upon his work June 1, 1902.

Other notable appointments made on the joint recommendation of the Executive and Museum Committees at the October meeting of the Trustees were as follows:

Matthew Stewart Prichard, to be Secretary to the Director.

Albert Morton Lythgoe, to be Curator of Egyptian Antiquities, — a department of Egyptian Art not hitherto existing in name, being created by the same vote of the Trustees.

John Briggs Potter, to be Keeper of Paintings.

Oliver Samuel Tonks, to be Assistant Curator in the Department of Classical Art.

In addition to the above, W. W. McLean has been appointed Superintendent of the building.

These appointments are made none too soon to help meet the increasing work of administration, and others should follow at appropriate times. The public has evinced a greater interest in our collections, as the figures of admission show (see report of Director). Attempts to popularize our collections by special exhibitions and personal explanation by the Curators are responded to with avidity, so far as we have been able to act in that direction. To meet the demand on the Museum for work of this kind, and to guide the Trustees in the formation of collections, we need more men who are capable of speaking with authority in special branches of art.

To our regret, Walter M. Cabot has been obliged to resign the Curatorship of the Japanese Department.

On May 27, on the recommendation of the Council of the School of the Museum, Miss Clara Mamre Norton was appointed Paige scholar for the year 1902.

A year ago the Trustees authorized the sale of the present Museum building and land appurtenant, on the recommendation of a committee which had had the questions of policy involved under consideration since the purchase of the Fenway land in December,



1899. In pursuance of this vote, and on April 22, a contract of sale was made on behalf of the Museum with a syndicate known as the Copley Square Trust, for the purchase price of \$1,800,000, payable, \$500,000 on June 20, 1902, \$500,000 on June 20, 1904, \$500,000 on June 20, 1906, the balance of \$300,000 to be paid on delivery of the deed and possession, which can take place at the option of the Museum, either on June 20, 1907, 1908, or 1909. Interest is payable by the Museum at the rate of four and one quarter ( $4\frac{1}{4}$ ) per cent per annum on the instalments as paid until delivery of possession. These premises must, therefore, under this contract be vacated not later than six years from June 20, next ensuing. The first \$500,000 has been paid to the Museum by the purchasers.

As a consequence of the above transaction, the Trustees, on May 27, 1902, appointed a Building Committee of five Trustees, "with full powers to procure plans, specifications, and estimates for Museum buildings on the Fenway land, and to incur all necessary expenses."

The following gentlemen were appointed to serve on this Committee: Messrs. Bigelow, Morris Gray, Higginson, Hunnewell, and Warren. The President is Chairman, and the Director is Secretary of the Committee. Mr. Lothrop, at the request of the Committee, has acted as Dr. Bigelow's substitute during the latter's absence.

After full and careful deliberation, and by a unanimous vote, the Committee has employed R. Clipston Sturgis, architect, to study the needs, present and prospective, of the Museum, and the possibilities of the Fenway site with respect thereto, and to work out a possible solution of our building problems. Mr. Sturgis's employment will cease upon the completion of such work, at which time the Museum holds itself entirely free to proceed

as it may then determine. Being authorized to employ a consulting architect, subject to the approval of the Committee, Mr. Sturgis named Edmund M. Wheelwright, and that selection was confirmed. The work thus outlined will be entered upon immediately, and is believed to be essential, whatever course is subsequently followed. The questions involved are many and complex, and it behooves the Museum to proceed slowly and cautiously in a matter of such import to its future. I hope the Trustees will not grudge all the time necessary to the careful laying out of an appropriate plan of action.

The receipt of the first instalment of the purchase money on the contract for the sale of the Copley Square land has enabled the Museum to repay itself the draft made upon its general funds to meet the cost of the Fenway land in excess of the amount borrowed on mortgage thereof, and the expenses thereon since incurred (mainly taxes and interest). The Trustees have thus redeemed a pledge made to themselves at the time of purchase, not to spend unrestricted trust funds of the Museum for the purchase of this land. If the Copley Square site be taken to account at the contract price (less commission, legal expenses, and the payment to the Boston Water Power Company), and the original cost of the Fenway land plus subsequent expenses thereon be deducted, the remainder is \$952,864.67. This amount will be reduced by the yearly expense of carrying the latter, so long as such expense continues. If there be added the special fund for additions to the Museum, which amounted on January 1 to \$22,247.32, the sum total as of that date applicable to building purposes is \$975,111.99. I understand it to be the intention of the Trustees not to draw from this fund for any other purpose, and, on the other hand, not to call upon trust

investments for the cost of building. The Treasurer's balance sheet separates the Real Estate and Improvement Account from the Investments and Funds, in order that the two may in future be kept distinct in accordance with such general intention.

Investments yielding income (aside from the real estate account) amounted, January 1, to \$1,182,863.51. About four-fifths of the income from this source is available for general purposes, the balance being restricted to the purchase of works of art or to other specific objects.

Expenditures for objects of art for Museum collections amounted (same date) to \$967,269.69. Of this amount, \$47,371.94 was from the income of funds restricted to such purchases. The balance was from the principal of funds, either unrestricted or applicable to such purchases.

The Museum has expended during the year for works of art: (a) From the principal of unrestricted funds, \$4,825.09; (b) From the income of funds applicable to such purposes \$11,080.45. Total, \$15,905.54.

The current receipts applicable to current expenses were:

For admissions . . . . .	\$5,482.00
For catalogues . . . . .	1,974.05
Income applicable to essential needs	940.15
Income from unrestricted funds .	30,446.12
Income, 6 months, on loan to Fen-	
way purchase repaid . . . . .	6,134.87
Annual subscriptions . . . . .	12,848.00
Miscellaneous receipts . . . . .	362.98
Total . . . . .	<u>\$58,188.17</u>

The current expenses during the same period were:

Running expenses of the Museum	\$71,893.65
Cost of fixtures and furniture . . . . .	<u>4,266.50</u>
Total expense . . . . .	\$76,160.15

Deficiency . . . . . \$17,971.98

This is to be compared with a deficit last year computed on the same basis (i. e., exclusive of Real Estate and Improvement Account) of \$13,593.95. The receipts increased by \$4,954.34; the expenses by \$9,332.37.

The excess in expenses is due mainly to an increase in salaries, pay-roll, and to exceptional expenditures by way of repairs and maintenance.

The Treasurer's forecast of the probable deficit for the year 1903, on last year's basis of expenditure, and supposing that present capital remains intact, is \$15,700.

The receipts during the year by bequest were as follows:

Henry L. Pierce Fund . . . . .	\$3,000.00
Edward I. Browne Fund . . . . .	7,100.00
Joseph B. Glover Fund . . . . .	5,000.00
Susan Cornelia Warren Fund . . . . .	10,000.00
Robert C. Billings Fund (legacy tax refunded) . . . . .	7,500.00
Lucy Ellis Fund (legacy tax refunded) . . . . .	<u>600.00</u>
	\$33,200.00

The principal of the Glover bequest is restricted to the purchase of pictures by living artists. The income of the Warren bequest is restricted to the care of pictures.

The figures now given do not warrant the assumption (sometimes made) that the Museum is rich and not in any need of assistance from its friends and the public. The real situation may easily be lost sight of in the

technical statement of the accounts. It is this: For current expenses, the Museum has the income of investments amounting to less than \$1,000,000. For the purchase of objects of art it has the income on \$185,154.21. As a building fund (which should not be drawn upon for other purposes), it has less than another million dollars. In addition to these amounts, and to certain trust funds applicable to specific objects, its assets are the Fenway land and its collections.

The income from investments applicable to current expenses, with all other receipts, is not sufficient to meet such expenses, and has a tendency to diminish as the principal is reduced by the annual deficits. Appropriations for the collections in excess of the income of the small fund above mentioned, must also be made, if at all, out of capital, which can only be spent in reliance upon compensating gifts and bequests in the future. The building fund is certainly not enough to accomplish the work in the best way. Those intrusted with the responsibility for expenditures are perhaps justified in now asking to what extent they can rely upon the support of the friends of the institution in increasing the collections and extending the usefulness of the Museum. If the record of the past and the policy of the present make a fair appeal for such support, recognition of that fact would enable the Trustees to proceed to the work before them with confidence and vigor.

SAMUEL D. WARREN,  
*Chairman Executive Committee.*

## THE COMMITTEE ON THE MUSEUM

TO THE TRUSTEES:

The Committee on the Museum makes no report for the past year, referring to the reports of the Director and those in charge of the various collections, hereinafter printed, for the facts usually presented by it.

DENMAN W. ROSS,  
*For the Committee.*

# ANNUAL STATEMENT OF RECEIPTS AND EXPENDITURES

ANNUAL REPORT, 1902

24

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MUSEUM OF FINE ARTS in account with CHARLES LOWELL, *Treasurer.*

Dr.

Works of Art : From General Funds . . . . .	\$3,404.33	Balance Cash in Banks Jan. 7, 1902 . . . . .	\$16,642.00
Income Otis Norcross Fund . . . . .	400.85	Income from Trust Investments:	
Income Julia Bradford Huntington James Fund . . . . .	10,468.00	(a) Applicable to Purchase Works of Arts . . . . .	\$9,043.54
Income Benjamin Pierce Cheney Fund . . . . .	211.60	(b) Applicable to Essential Needs . . . . .	940.15
Benjamin Pierce Cheney Bequest Fund . . . . .	4,825.09	(c) Unrestricted . . . . .	30,446.12
Margaret Allen Elton Temporary Fund . . . . .		(d) Fenway . . . . .	2,623.05
Furniture and Fixtures . . . . .	\$19,309.87	(e) J. W. Paige Scholarship . . . . .	1,895.29
Expense Account:	1,500.00	(f) Interest Account . . . . .	3,111.32
	4,266.50		48,059.47
I. Committee on Museum:		Admissions to Museum . . . . .	5,482.00
(a) Transporting and Placing . . . . .	\$1,622.40	Sales of Catalogues . . . . .	1,974.05
(b) Cleaning and Repairing Works of Art . . . . .	218.50	Profit and Loss Account :	
(c) Miscellaneous . . . . .	3,257.61	Small sums received at Museum:	
(d) Printing of Catalogues . . . . .	652.32	Making and Sales of Casts . . . . .	\$297.30
(e) Insurance . . . . .	187.75	Petty Sums . . . . .	65.68
II. Executive Committee:			362.98
(a) Repairs . . . . .	\$5,088.44	Fund for Addition to Museum:	
(b) Pay of Attendants . . . . .	26,347.52	Coupons N. Y. C. & Hudson River Railroad . . . . .	770.00
(c) Heating and Lighting . . . . .	2,685.67	Interest Account . . . . .	810.18
(d) Cleaning Museum . . . . .	3,889.30	Received on $\frac{1}{2}\%$ Contract of Sale of Copley Square Property . . . . .	500,000.00
(e) Insurance . . . . .	250.00	George Baxter Hyde Securities:	
(f) Miscellaneous . . . . .	5,899.69	Site of Bishop Land . . . . .	334.60
(g) Postage and Stationery . . . . .	1,639.85	Income Robert Charles Billings Fund for Art School . . . . .	4,196.44
(h) Printing and Advertising . . . . .	751.61	Annual Subscriptions . . . . .	12,848.00
III. Committee on Library:			
(a) Purchases . . . . .	\$1,385.51		
(b) Subscriptions to Art Journals . . . . .	142.96		
(c) Subscriptions to Arch. Journals . . . . .	43.25		
(d) Subscriptions to Books . . . . .	283.20		
(e) Binding . . . . .	141.80		
(f) Miscellaneous . . . . .	36.06		
IV. Salaries . . . . .			
	2,032.78		
	16,281.91		



## TREASURER'S STATEMENT

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Fenway Land:		Bonds called:	
Interest	\$25,150	Walter Baker Co. Ltd.	\$80,000
Legal Expenses	1,240.23	Burlington & Missouri River R. R.	1,000
Taxes	8,518.88		<u>81,000.00</u>
Engineers	65.00		
Special Investments:		From Executor's Will of—	
Fund for Addition to Museum	.	Henry Lillie Pierce	\$3,000
George Baxter Hyde Securities	.	Edward Ingersoll Browne	7,100
Investments	.	Robert Charles Billings—refund I. R. Taxes	7,500
Sundry Expenses:		Joseph Beale Glover	5,000
Interest on Bonds	.	Susan Cornelia Warren	10,000
Commission on Legacy Tax Rebate	.	Lucy Ellis—refund I. R. Taxes	600
Postage, etc.	.		<u>33,200.00</u>
Income Robert Charles Billings Fund for Museum School,		Sale of Securities:	
Paid H. D. Chapin, Treasurer	.	N. Y. Central & Hudson River R. R. Scrip	\$38.50
Income James William Paige Fund—Scholarships	.	N. E. Telp. & Telg. Co.—rights	<u>46.07</u>
Contract of Sale Copley Square Property:			
Commission	\$18,000	Plymouth Cordage Company:	
Legal Expenses	1,000	Payment of Note	24,661.11
Donations and Legacies	.	Assistant Director	1,748.81
Cash in Banks	.		<u>\$732,135.71</u>
			\$732,135.71

Boston, Mass., January 24, 1903.

Committee appointed to audit the *Annual Accounts of Treasurer, Museum of Fine Arts, Boston, Mass.:*

*Gentlemen*.—In accordance with your instructions we have made a thorough examination of the Receipts and Disbursements of the Treasurer of the Museum of Fine Arts, Boston, Mass., for the period beginning January 1, 1902, and ending December 31, 1902, and we certify that all Receipts have been properly accounted for, and that the Disbursements have been made as authorized and properly charged and acknowledged.

The statements of Receipts and Disbursements herewith submitted, as corrected by us, is correct, and the balance shown as available as of December 31, 1902, has been certified to.

Yours respectfully,

(Signed)

EASTERN AUDIT COMPANY,  
C. M. WELD, *President.*

## TRIAL BALANCE, MUSEUM OF FINE ARTS, 1902

REAL ESTATE AND IMPROVEMENT ACCOUNT		REAL ESTATE AND IMPROVEMENT ACCOUNT	
REAL ESTATE AND IMPROVEMENT ACCOUNT		REAL ESTATE AND IMPROVEMENT ACCOUNT	
Copley Square Building . . . . .	\$548,329.93	Copley Square Building, Subscriptions Nos. 1, 2 and 3 . .	\$548,329.93
Purchase of Fenway Land . . . . .	703,001.59	Contract of Sale of Copley Square Property . .	\$1,800,000
Expenses of Fenway Land since Purchase in 1899 . .	100,133.74	Less Release Boston Water Power Co. . . . .	\$25,000
Investments — Real Estate and Improvement Account in General Funds, see Schedules B to D . . . . .	111,864.67	Less Commission and Legal Expenses . . . . .	19,000
Amount Receivable under Contract of Sale of Copley Square Property . . . . .	1,300,000.00	Mortgage Note . . . . .	415,000.00
Special Investment for Addition to Museum, see Schedule A . . . . .	22,247.32	Special Fund for Addition to Museum . . . . .	22,247.32
INVESTMENTS		FUNDS	
Bonds, see Schedule B . . . . .	\$630,845.53	Funds where Principal and Income are Restricted, see Schedule 1 . . . . .	255,000.00
Stocks, see Schedule C . . . . .	255,461.39	Funds where Income is Restricted, see Schedule 2 . . . .	255,475.55
Notes and Mortgages, see Schedule D . . . . .	340,000.00	Funds where Income is Unrestricted, see Schedule 3 . . .	328,032.69
Real Estate received from Est. of Geo. B. Hyde . . . . .	68,421.26	Funds where Principal and Income are Unrestricted, see Schedule 4 . . . . .	1,250,100.00
Less Account, as above, in Real Estate and Investment Account, \$111,864.67 . . . . .	1,182,863.51	Museum School Fund . . . . .	100,000.00
Museum School Fund, see Schedule E . . . . .	100,000.00	Income Museum School Fund (Accumulated) . . . . .	9,227.59
Works of Art purchased from General Funds . . . . .	65,234.17	Income Restricted to certain Uses, see Schedule 5 (Accumulated) . . . . .	20,498.48
Works of Art purchased with Income Restricted Funds . .	47,371.94		

Works of Art purchased with Principal of Specific Funds,		Income from Restricted Funds, spent for Works of Art,	
Schedule I. . . . .	\$242,758.50	see Schedule 6 . . . . .	47,371.94
Schedule IV. . . . .	611,905.08	Donations and Legacies . . . . .	118,788.06
Furniture and Fixtures . . . . .		Profit and Loss, Trust Investments . . . . .	78,855.56
Profit and Loss . . . . .			\$5,204,927.12
Committee on Museum . . . . .	3,000.00	E. & O. F.	
Cash (including Assistant Director's Balance) . . . . .	24,583.27	Boston, January 15, 1903.	
	<u>\$5,204,927.12</u>		

CHARLES LOWELL, *Treasurer.*

(Copy.)

BOSTON, Mass., January 24, 1903.

F. L. HIGGINSON, Esq. } Committee appointed to audit the Annual Accounts of the Treasurer, Museum of Fine Arts, Boston, Mass.:  
 FRANCIS BARTLETT, Esq. }

Gentlemen, — In accordance with your instructions we have made a thorough examination of the books, accounts, vouchers, etc., of the Treasurer of the Museum of Fine Arts, Boston, Mass., for the period beginning January 1, 1902, and ending January 1, 1903, and we certify that the Trial Balance herewith submitted is correct and in accordance with recorded facts.

Yours respectfully,

(Signed)

EASTERN AUDIT COMPANY,

C. M. WELD, *President.*

We, the undersigned, hereby certify that with the assistance of an expert accountant we have audited the current accounts of the Treasurer for the year 1902, and have seen that all receipts stated therein have been properly credited, and that all payments stated therein have been duly charged and properly vouched.

We certify also that the Trial Balance within is a correct copy of the Audited Trial Balance, and that we have seen evidence of all property called for thereby, and that all property disposed of during the year has been satisfactorily accounted for to us.

(Signed)

F. L. HIGGINSON,  
FRANCIS BARTLETT.

February 10, 1903.

## SCHEDULE A

*Special Investment Fund for Addition to Museum*

\$22,000	N. Y. Central & Hudson River R. R. 3½'s (L. S. Col.)	
	Including Cash . . . . .	\$671.82 \$22,247.32

## SCHEDULE B

*Investments*

## Bonds :

\$15,000	Milw., Lake Shore & Western Ex. & Imp. Gold 5's 1929	\$18,254.17
38,000	Illinois Steel Non-Con. 5's 1913 . . . . .	34,882.36
30,000	Missouri, Kansas & Eastern 1st Gold 5's 1942 . . . . .	29,923.50
100,000	Walter Baker & Co. Ltd. 4½'s 1903 . . . . .	100,000.00
20,000	Chesapeake & Ohio R. R. 1st Con. 5's 1939 . . . . .	22,875.75
25,000	Metropolitan Telp. & Telg. Co. 1st 5's 1918 . . . . .	25,000.00
75,000	Union Pacific Ry. 1st 4's 1947 . . . . .	68,903.00
8,000	Burlington & Missouri River Non ex. 6's 1918 . . . . .	9,135.00
25,000	Chicago Junc. Rys. & Union Stockyards Gold 5's 1915 . . . . .	24,566.25
31,000	Burlington, Cedar Rapids & Northern 1st Gold 5's 1934 . . . . .	28,675.00
14,000	Chicago, Burlington & Quincy 4's 1921 . . . . .	12,537.50
35,000	Kansas City & Memphis Ry. & Bridge 1st Gold 5's 1929 . . . . .	35,000.00
30,000	Baltimore & Ohio R. R. 4's 1948	
50,000	Baltimore & Ohio R. R. 4's 1941 — Refunding . . . . .	79,125.00
20,000	Oregon Short Line R. R. 4's 1922 . . . . .	25,350.00
39,000	Northern Pacific & Great Northern 4's 1921 . . . . .	23,190.50
50,000	Buffalo & Southwestern 6's 1908 . . . . .	55,000.00
38,000	Mass. Electric Companies 4½'s 1906 . . . . .	38,427.50
		<hr/> \$630,845.53

## SCHEDULE C

*Investments*

## Stocks :

661 Shares	N. Y. Central & Hudson River R. R. . . . .	\$83,517.75
175 "	Chicago Junc. Rys. & Union Stockyards Pfd. . . . .	21,204.73
150 "	Merchants National Bank . . . . .	23,679.75
21 "	Boston Ground Rent Trust . . . . .	20,900.00
100 "	Morris & Essex R. R. . . . .	7,647.00
33 "	Pittsburgh, Fort Wayne & Chicago R. R. . . . .	5,016.00
180 "	American Telp. & Telg. Co. . . . .	20,750.00
50 "	Boston & Albany R. R. . . . .	10,750.00
91 "	New England Telp. & Telg. Co. . . . .	10,309.04
101 "	State Street Exchange . . . . .	11,514.25
25 "	Boston & Providence R. R. . . . .	6,625.00
100 "	Chicago, Milw. & St. Paul Pfd. . . . .	14,156.25
10 "	Chicago, Milw. & St. Paul Common . . . . .	1,000.00
90 "	Pullman Palace Car Co. . . . .	10,200.00
48 "	New York, New Haven & Hartford R. R. . . . .	8,191.62
		<hr/> \$255,461.39

## SCHEDULE D

## Notes :

Cochecho Mfg. Co. (Endorsed)	. . . . .	\$75,000.00
Hamilton Mfg. Co.     "	. . . . .	50,000.00
Merrimack Mfg. Co.   "	. . . . .	100,000.00
Whittenton Mfg. Co.   "	. . . . .	50,000.00
York Mfg. Co.         "	. . . . .	25,000.00
		<u>\$300,000.00</u>

## Mortgage :

Max Barnett, 4½%	. . . . .	40,000.00
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## SCHEDULE E

*Special Investments held for R. C. Billings Fund for Museum School*

## Bonds :

\$25,000	American Telp. & Telg. Co. 4's 1929	. . . . .	\$25,406.25
25,000	Baltimore & Ohio 3½'s 1925	. . . . .	22,468.75
31,000	Northern Pacific & Gt. Northern 4's 1921	. . . . .	30,517.50
20,000	Western Union Telg. Co. 4½'s 1950	. . . . .	21,550.00
			<u>\$99,942.50</u>
	Cash	. . . . .	57.50
			<u>\$100,000.00</u>

The foregoing property represents the invested balances of the following funds :

## SCHEDULE I

*Principal and Income Restricted to Certain Uses*

<i>Investments.</i>	<i>Collections.</i>	<i>Principal.</i>
Sylvanus A. Denio Fund. Established 1895. Principal & Income restricted to the purchase of Modern Paintings . . . . .	\$50,000.00	\$50,000.00
William Wilkins Warren Fund. Established 1895. Principal & Income restricted to the purchase of Modern Paintings . . . . .	42,758.50	50,000.00
Francis Bartlett Fund. Established 1900. Restricted to the purchase of Original Objects for the Department of Classical Antiquities	100,000.00	100,000.00
Special Subscriptions for the Purchase of Classical Antiquities . . . . .	50,000.00	50,000.00
Established 1901. Joseph Beale Glover Fund. Established 1902. Restricted to the purchase of a Picture, or Pictures, by a living artist, or artists . . .		5,000.00
<u>\$7,241.50</u>	<u>\$242,758.50</u>	<u>\$255,000.00</u>
\$12,241.50		

## SCHEDULE II

*Income Restricted to Certain Uses*

<i>Investments.</i>		<i>Collections.</i>	<i>Principal.</i>
	Julia Bradford Huntington James Fund. Established 1899.		
\$163,654.21	Income restricted to the purchase of Works of Art and kindred purposes . . . . .		\$163,654.21
	Otis Norcross Fund. Established 1883.		
6,500.00	Income restricted to the purchase of Works of Art . . . . .		6,500.00
	John Lowell Gardner Fund. Established 1881.		
20,000.00	Income restricted to the Essential Needs of the Museum . . . . .		20,000.00
	Abbott Lawrence Fund. Established 1894.		
10,000.00	Income restricted to the purchase of Pictures Benjamin Pierce Cheney Fund. Established 1880.		10,000.00
5,000.00	Income restricted to the purchase of Works of Art . . . . .		5,000.00
	James William Paige Fund. Established 1899.		
40,321.34	Income restricted to Scholarship in Painting for two years in Europe . . . . .		40,321.34
	Susan Cornelia Warren Fund. Established 1902.		
10,000.00	Income restricted to the care of Pictures . . . . .		10,000.00
<u>\$255,475.55</u>			<u>\$255,475.55</u>

## SCHEDULE III

*Income Unrestricted*

<i>Investments.</i>		<i>Collections.</i>	<i>Principal.</i>
\$50,000.00	Henry Lillie Pierce Fund . . . . . Established 1898.		\$50,000.00
93,000.00	George Baxter Hyde Fund . . . . . Established 1895.		93,000.00
2,076.77	Samuel Elwell Sawyer Fund . . . . . Established 1895.		2,076.77
60,500.00	Ann White Vose Fund . . . . . Established 1896.		60,500.00
40,000.00	Ann White Dickinson Fund . . . . . Established 1900.		40,000.00
50,000.00	Richard Perkins Fund . . . . . Established 1894.		50,000.00
<u>\$295,576.77</u>	Carried forward . . . . .		<u>\$295,576.77</u>

## TREASURER'S STATEMENT

31

<i>Investments.</i>		<i>Collections.</i>	<i>Principal.</i>
\$295,576.77	Brought forward . . . . .		\$295,576.77
5,000.00	" R. W." Fund . . . . .		5,000.00
	Established 1889.		
7,500.00	Everett Fund . . . . .		7,500.00
	Established 1875.		
9,955.92	Caroline Snodon Guild Fund . . . .		9,955.92
	Established 1899.		
5,000.00	Roger Wolcott Fund . . . . .		5,000.00
	Established 1901.		
5,000.00	Lucius Clapp Fund . . . . .		5,000.00
	Established 1901.		
<u>\$328,032.69</u>			<u>\$328,032.69</u>

## SCHEDULE IV

*Principal and Income Wholly Unrestricted*

<i>Investments.</i>		<i>Collections.</i>	<i>Principal.</i>
\$25,000.00	Arthur Rotch Fund . . . . .		\$25,000.00
	Established 1895.		
292,236.72	Henry Lillie Pierce Fund . . . . .	\$460,763.28	753,000.00
	Established 1898.		
47,000.00	Isaac Sweetser Fund . . . . .		47,000.00
	Established 1894.		
2,115.38	Moses Kimball Fund . . . . .	2,884.62	5,000.00
	Established 1896.		
45,004.40	Harvey Drury Parker Fund . . . . .	54,995.60	100,000.00
	Established 1898.		
	Sarah Greene Timmins Fund . . . . .	5,000.00	5,000.00
	Established 1890.		
49,000.00	Martha Ann Edwards Fund . . . . .		49,000.00
	Established 1893.		
22,142.63	Catharine Page Perkins Fund . . . . .	79,857.37	102,000.00
	Established 1894.		
10,000.00	Henry Purkitt Kidder Fund . . . . .		10,000.00
	Established 1894.		
174.91	Benjamin Pierce Cheney Bequest . . . .	4,825.09	5,000.00
	Established 1899.		
10,000.00	Nathaniel Cushing Nash Fund . . . . .		10,000.00
	Established 1880.		
10,000.00	Cornelia Van Rensselaer Thayer Fund . .		10,000.00
	Established 1897.		
1,420.88	Turner Sargent Fund . . . . .	3,579.12	5,000.00
	Established 1899.		
100,000.00	Robert Charles Billings Fund . . . . .		100,000.00
	Established 1901.		
6,000.00	Daniel Sharp Ford Fund . . . . .		6,000.00
	Established 1900.		
<u>\$620,094.92</u>	Carried forward . . . . .	<u>\$611,905.08</u>	<u>\$1,232,000.00</u>



<i>Investments.</i>		<i>Collections.</i>	<i>Principal.</i>
\$620,094.92	Brought forward . . . . .	\$611,905.08	\$1,232,000.00
10,000.00	Lucy Ellis Fund . . . . .		10,000.00
	Established 1900.		
1,000.00	Rebecca Austin Goddard Fund . . . .		1,000.00
	Established 1901.		
7,100.00	Edward Ingersoll Browne Fund . . . .		7,100.00
	Established 1902.		
<u>\$638,194.92</u>		<u>\$611,905.08</u>	<u>\$1,250,100.00</u>

## SCHEDULE V

*Accumulated Income Restricted to Certain Uses*

Julia Bradford Huntington James Fund . .	Works of Art . . . .	\$11,959.31
Benjamin Pierce Cheney Fund . . . .	Works of Art . . . .	295.55
Sylvanus A Denio Fund . . . . .	Modern Paintings . . . .	341.95
William Wilkins Warren Fund . . . . .	Modern Paintings . . . .	4,100.04
Otis Norcross Fund . . . . .	Works of Art . . . .	605.92
James William Paige Fund . . . . .	Scholarship . . . . .	1420.19
Abbott Lawrence Fund . . . . .	Pictures . . . . .	1,775.52
		<u>\$20,498.48</u>

## REPORT OF THE COMMITTEE ON THE LIBRARY FOR 1902

TO THE TRUSTEES :

The accessions to the Library during the past year have been as follows :

Books given . . . . .	311
Pamphlets given . . . . .	143
Purchases . . . . .	156
New subscriptions to periodicals . . . . .	3

The most important gift during the year was the bequest of Mr. George W. Wales of 211 volumes relating to the Fine Arts, to Pottery and Porcelain in particular, a full list of which is given elsewhere.

Among the more important purchases during the year are the following :

Die Sixtinische Kapelle, herausgegeben von Ernst Steinmann. Erster Band und Erster Teil. München, 1901.

Die Zeichnungen Michelangelos im Museum Teyler zu Haarlem, herausgegeben von F. von Marquard. 25 Tafeln mit 30 Fac-simile-reproduktionen. München, 1901.

Correspondance de Rubens et Documents épistolaires concernant sa vie et ses oeuvres. Publiés, traduits, annotés par Ch. Ruelens. 3 vols. Anvers, 1887, 1898, 1900.

The Principles of Athenian Architecture. By Francis Cramer Penrose. New and enlarged edition. Macmillan & Co. London, 1888.

Die Gemälde-Sammlung des Herrn Rudolf Kahn in Paris. 100 Photogravuren mit Text von Wilhelm Bode. Wien, 1900.

L'Arte Romana al Medio Evo, appendice agli studi sui monumenti della Italia Meridionale dal IV al XIII secolo, per D. Salazaro. Con 16 Tavole. Napoli, 1881.

Maisons de campagne : plans et décorations de parcs et jardins français, anglais et allemands, par J. K. Krafft. Paris, 1884.

Les Manuscrits de Léonard de Vinci, publié par C. Ravaisson-Mollien. 6 vols. Paris, 1881-1891.

Il Codice Atlantico di Leonardo da Vinci nella Biblioteca Ambrosiana di Milano. 27 parts. 1894-1902.

Etruskische Spiegel, herausgegeben von E. Gerhard. 5 vols. Berlin, 1843-1897.

Pitture di vasi fittili esibite dal cav. F. Inghirami. 4 vols. Fiesole, 1835-1837.

Le Trésor de Petrossa. Étude sur l'orfèvrerie antique, par A. Odobesco. Avec 372 illustrations. Paris, 1900.

Description des collections d'antiquités conservées à l'hôtel Lambert, par J. de Witte. (Collection du prince Czartoryski.) Avec 36 planches. Paris, 1886.

La Civilisation primitive en Italie depuis l'introduction des métaux, illustrée et décrite par O. Montelius. Avec illustrations dans le texte et 134 planches. Stockholm, 1895.

The new subscriptions to periodicals have been as follows :

Les Trésors d'Art en Russie. Monthly.

Internationale Bibliographie der Kunstwissenschaft. Quarterly.

The Museums Journal. Monthly.

An account of the aims of the Library Committee and of the present condition of the Library of the Museum has been prepared by the Librarian, and is appended to this Report.

*For the Committee,*

CHARLES ELIOT NORTON.

## THE LIBRARY OF THE MUSEUM

In the statement of the objects of the Museum issued by the Trustees upon their incorporation in 1870, the establishment of a special library is named last in order. A contribution of one thousand dollars offered in 1875 for the purchase of books for the Library was the earliest gift of money to the Museum for any other than its general purposes; but it was not until 1879, three years after the opening of the present building, that the Trustees were able to set apart a room to be used for library purposes under the supervision of a special Committee of the Board. The report of the Committee first appointed, dated July 17, 1879, stated their intention not to buy books "of a general character treating either of the history of the arts or of criticism, but to confine their purchases to works of reference and other books directly serviceable to the officers of the Museum and explanatory of its contents." This interpretation of the original idea of the Library as a special collection has continued to govern the Committee both in their purchases and their acceptance of gifts. They have sought not to rival but to complement the rich collection of books on all topics relating to art which constitutes the Fine Arts Department of the Public Library, by gathering mainly such works as specialists in the study of art find indispensable, and particularly such as bear directly upon the accessions to our own galleries.

Since its establishment the Library has received one large loan, that of the Greenough collection of works on architecture (1885), which still constitutes one of its most considerable departments; and several important gifts and bequests, namely, those of the late Thomas Gaffield (1894), the late William P. Babcock (1900), the late Mrs. Arthur Croft (1900), the late George W. Wales (1902), and the late Director, General Charles G. Loring (1902). A unique gift was that of Mrs. Clara E. Clement-Waters in 1894, consisting of twenty-four folio volumes of which the works of the giver upon Legendary Art and upon

Painters, Sculptors, Architects, and Engravers formed the text, and many hundreds of engravings gathered from all sources by the late Edwin Forbes Waters, the pictorial commentary.

Important for the needs of the Museum staff are its collections of foreign guides and similar publications upon the topography of art, its catalogues of Museums at home and abroad, and its numerous and often sumptuously illustrated catalogues of important sales of works of art. More elaborate works of the same kind are the imposing illustrated monographs of famous buildings and their ornamentation, of collections or parts of collections, public and private, of special branches or whole epochs of art, and of cities, provinces, and countries, which have always formed an important section of artistic bibliography, and of which the modern photographic processes and those of color-printing have largely increased the scope and usefulness. In works of this kind relating to Classical Archaeology, to Egyptology, to Ceramics, and to Oriental Art, the Library is relatively rich. Reproductions of drawings and of manuscripts important in the history of art are now obtainable, the value of which for purposes of study is but little inferior to that of their originals. The Library aims also to secure, when possible, the originals of publications of distinction in art history, or which may themselves be regarded as works of art. There remain the periodicals of art, which record recent results of its study and the latest events in the world of art or of museums. The Library seeks to preserve files of such among these as are of principal importance for special students. The contents of the Library consist at present of about seven thousand numbers, nearly equally divided between bound books and pamphlets.

The Library has never been adequately housed, owing to limitations of space within the present building. It has occupied a single room, used as stack, workroom, and reading-room, and as it has grown the accommodations for readers have become more and more inadequate. This fact and its position in the basement of the building have interfered with the free use of the Library by visitors to the Museum, to all of whom it is open

and who are always welcome. It is the workers within the Museum building, both members of the staff and pupils of the school, who at present principally benefit by its increasing resources. In a new building it is to be expected that these resources will be materially augmented, under the conditions of space and light and arrangement best adapted to make them generally available.

## REPORT OF THE COMMITTEE ON THE SCHOOL OF THE MUSEUM

TO THE TRUSTEES :

Your Committee has scarcely more than a formal report to make at the present time. The school year has yet some four months to run, and it is not easy before its end to reckon up with accuracy its results. The classes are all a little smaller than last year at this time. Indeed, the last three years have shown a steady decline in the number of pupils, the total number at the beginning of 1901 being 189, in 1902, 177, and in 1903, 154. The decrease is fairly uniform in all the classes. The teachers are disposed to find a partial reason, at least for the present year, in the successful operation of the Massachusetts School of Design, which maintains flourishing classes in decorative art.

On the other hand, the expenses of the school have been so far somewhat larger than last year, owing, however, to causes which are temporary and which do not occasion any serious uneasiness to the managing Committee. The deficit which has come to be looked for at the end of the year is amply provided for by the income of the Billings Fund.

The pupils of the Paige Scholarship have been fortunate in meeting the approbation of Mr. Gay, the representative of the school in Paris, who has reported favorably upon the work of Miss Flanagan and Miss Norton.

CHAS. A. CUMMINGS, *Chairman,*  
*For the Committee.*



## REPORT OF THE DIRECTOR

TO THE TRUSTEES OF THE MUSEUM:

*Gentlemen*, — I have the honor to submit to you my first report as Director, together with the reports of those in charge of the several departments and collections of the Museum. My election to this office took place at a special meeting of your Board on May 27 last, and I entered upon my new duties June 1. My administration has therefore extended over only seven months; but in the following report I shall endeavor to lay before you an account of the progress of the Museum for the entire year, to correspond with the more detailed statements of the Curators and Assistants regarding their respective departments.

### GENERAL LORING

The most important event of the year has been the resignation and death of General Charles Greely Loring, in which the Museum has passed through one of the few sad experiences it has had in the thirty-two years of its history. Mr. Gilman's memoir of him, at the beginning of the present report, renders it unnecessary for me to dwell upon the value of his long association with the Museum during the struggles of its early growth. I only wish to add that to those of us who worked under him, his life was an inspiring example of unselfish devotion, and his death has meant the loss of a kind and courteous friend and a most gentle and indulgent master.

### ADDITIONS TO THE STAFF OF THE MUSEUM

With the introduction of a new administration, the need of a considerable increase in the staff of the Museum, which had long been recognized as desirable, became imperative, partly

to relieve the Director of the countless details of routine work involved in his position, and partly to carry forward the educational work of the Museum, which had been begun by the establishment of separate departments with specialists in charge of them. In the development of a museum which is intended to serve primarily as an educational factor in the community for which it exists, the formation of a staff of competent and interested experts is scarcely less important than the accumulation of works of art; and it is especially desirable that such men be put in charge as early as possible, in order that the growth and arrangement of the collections may be intelligent, and that the purchases of the institution may be made judiciously. In the matter of education, it is hardly an exaggeration to say that ten casts with a competent curator in charge of them can render more service to a community than a hundred casts without one. In our case the need of such specialists is especially pressing at the present time, when we are about to consider the plans for our new building, as it is of the utmost consequence to the permanent success of our undertaking that the requirements of each department should be studied and formulated by a man who has devoted himself to that particular branch of art, and who can place at the disposal of the Building Committee the knowledge gained from the study of corresponding departments in other museums.

Consequently it is a great satisfaction to be able to announce that during the last few months a very important advance has been made in the organization of the Museum staff. Five new offices have been created in that time, each of which is now filled satisfactorily; and the effect has already made itself felt in the general atmosphere of the Museum and the appearance of a number of the galleries.

Three of the new offices have to do with the care and administration of the collections, and are as follows:

*Curator of Egyptian Antiquities.*—Our Egyptian collection was started in 1872 by Mr. C. Granville Way's gift of the valuable Hay collection. It has been increased by individual

gifts; and since 1885 it has received regularly a liberal share of the objects found in the excavations of the Egypt Exploration Fund of London, the American headquarters of which were established and maintained until recently by the Rev. William C. Winslow, of this city. The collection is now of sufficient size and importance to warrant the creation of a Department of Egyptian Art, and to call for a much more liberal provision of space in the new building than can be given it in the present one. For the head of this department the Committee on the Museum selected Mr. Albert M. Lythgoe, of Providence, and he was appointed Curator by your Board from September 1. Mr. Lythgoe is a Harvard graduate of the Class of 1892 (A.M. 1897). He first took up the study of Greek archaeology, and was for a time connected with the American School at Athens, when he worked under Dr. Waldstein in the excavations at Argos, but turned later to Egyptology, in which he began his studies under Professor Wiedemann, of Bonn. In 1898-1899 he was instructor in Egyptology at Harvard, and left that position to become associated with Dr. Reisner in the excavations which are being conducted in Egypt, under the patronage of Mrs. Hearst, for the University of California. Three years of field-work there, added to his previous training, have equipped him admirably for the leadership of a department such as we hope to see the new one become under his direction. His previous agreement with the Hearst expedition has made it necessary for him to return to Egypt for the present season, but an arrangement has been made by which a considerable proportion of his time there will be spent in our interest; and the Museum will therefore be benefited by the studies which he will be able to make with especial reference to our collection, by the establishment of friendly relations in our behalf with the Egyptian authorities, and by the acquisition of additions for our collection, for which you have granted him an appropriation.

*Keeper of Paintings.* — That our paintings require the constant attention of an expert, both for their preservation in good condition and for their effective arrangement, has long been

recognized; but various circumstances have prevented any definite action in the matter until this year, when the Committee on the Museum decided that it could no longer be deferred. Even yet the Committee has not felt prepared to recommend the creation of a Department of Paintings, with a full curatorship, though it is to be hoped that this may be done in the near future; but with the appointment of Mr. John Briggs Potter as Keeper, the pictures are guaranteed safe and intelligent treatment, while the rearrangement of the galleries, which has been proceeding under his direction, has won the enthusiastic praise of those who appreciate the difficulties of work of this kind.

*Assistant Curator of Classical Antiquities.* — Until circumstances make it possible to appoint a new Curator of Classical Antiquities, the charge of the Department of Classical Art has been left in my hands; but as it is no longer possible for me to give it the undivided time and attention which the growth of the collection demands, the position of Assistant Curator has been established, and is at present filled by Mr. Oliver Samuel Tonks, a graduate of Harvard, where he received the degree of A.B. in 1898, A.M. in 1899, and is now a candidate for Ph.D. in Classical Archaeology. He spent last winter in Greece as the first holder of the Charles Eliot Norton scholarship, and continued his studies among several of the more important European collections. He is now engaged in registering the large consignment of Greek antiquities received last year, and assisting in their arrangement.

The other two new officers have for their object the relief of the Director in the details of administrative work and the care of the building respectively. They are:

*Secretary to the Director.* — For this position we have been fortunate in securing the services of Mr. Matthew S. Prichard, a graduate of Oxford, whose interest in the Museum began several years ago, with work which he was doing indirectly in its behalf at his home in England; while a constant study of its collections during a year's residence in Boston made him familiar with the organization of the institution before his appointment.

*Superintendent of the Building.*—The duties of this officer, as defined by the Executive Committee, are such as are involved in the immediate responsibility for the protection and care of the Museum and its contents, in which he acts as the representative, and under the authority, of the Director. He has charge of the cleaning, heating, and lighting of the building, sees that it is kept in repair, and has authority over the custodians, night watchmen, and all other persons employed in the work of his department. The creation of this position affords great relief to that of the Director, as there is quite enough work connected with it to occupy the entire time and attention of one man. Yet, as now conducted, it does not involve any serious increase in expense; for the present incumbent, Mr. William W. McLean, being an engineer of first-class standing, it has been possible to dispense with the office of janitor, as he attends personally to this part of the work.

Against these gains in the organization of the Museum force I regret to have to record one loss. Mr. Walter M. Cabot, who for three years has been Curator of the Department of Japanese Art, has been compelled by the unsatisfactory condition of his health to relinquish that position, and resigned December 22. His retirement will be a distinct loss, not only because of the difficulty of finding a competent person to succeed him, but also because of the good taste and fine appreciation which have characterized his work, particularly in the arrangement of special exhibitions, as well as the courtesy which he has shown towards those who wished to study the collections under his charge.

Gratifying as is the progress which has been made in the organization of the Museum during the year, it shows clearly the need of carrying this still further, since what has been accomplished thus far but serves to emphasize our weakness in certain other departments. With the exception of the textiles, for example, our collections illustrating the industrial arts have never received expert treatment, although some of them, notably that of ceramics, have been growing rapidly, and are now remarkably

rich. The collection of ceramics is in urgent need both of weeding and of systematic arrangement, and it calls for careful study in the plans of the new building. It is of great importance, also, that there should be no interruption in the curatorship of the Japanese Department, not only because its future installation offers one of the most serious problems that we have to solve, but also for the reason that the size of the Japanese collection prevents the display of more than a small proportion of it in the present galleries; while the balance, being stored in the basement, is inaccessible to students and the public, unless there is a curator constantly in charge, who is thoroughly familiar with the material, and competent to arrange special exhibitions and prepare descriptive catalogues of them.

It is very desirable that these and other positions should be filled at the earliest possible moment, yet we have to face the fact that the salaries which the Museum is at present able to offer are not always sufficient to attract to its service men of the ability and attainments it requires. Up to the present we have been remarkably fortunate, it is true, in securing for our Curators and Keepers those who, while answering to the standard of requirements we desire to maintain, have been led by their interest in the Museum to offer their services partly as a labor of love. We cannot always count upon such self-sacrificing devotion, nor is it desirable that we should; and it is therefore to be hoped that the day is not far distant when the generosity of our community will enable us to reciprocate this devotion with a more substantial recognition of its value; and to place our salary-list upon such a basis that a curatorship in the Museum will be a sufficient attraction to induce young men to prepare themselves for a line of work which is now as much needed as it is neglected in this country.

#### ACQUISITIONS OF THE YEAR

In the number of its acquisitions, both by gift and purchase, the Museum shows a satisfactory growth for the year just ended; and with regard to the quality of the objects accepted, the Com-

mittee on the Museum has never adhered more rigidly to its determination to raise the standard constantly, as the means and opportunities of the Museum increased. Moreover the progress made in the various collections has not been merely a matter of accumulation. Side by side with the increase, the work of weeding out has been going forward, and I hope to be able to report a considerable advance in this direction by another year.

The Department of Classical Art does not present its usual long list of acquisitions, but this fact does not indicate any loss of interest in the development of our Greek and Roman collections. On the contrary, we have reason to hope that what is missed in the present report may be amply made good in that of next year.

A complete list of the additions of the year will be found in the lists of purchases, donations, and loans, on pages 113, 114, 141. A number of them are referred to more specifically in the reports of the several departments, and therefore special mention here may be reserved for some of the more important.

The principal purchases made during the year are :

A Pietà, by Carlo Crivelli, formerly in the Panciatichi Collection, Florence. This was purchased with an anonymous gift of money, aided by an appropriation from the James Fund.

A small painting on canvas by Paul Veronese, entitled "Justice." Purchased of a private collector, with the fund bequeathed by Benjamin Pierce Cheney.

Five water-colors by Joseph Lindon Smith, of Japanese subjects, purchased with the income of the James Fund, as illustrative material for our Japanese collection.

Four very rare Japanese prints, of the early part of the eighteenth century. Two of them are by Torii Kiyonobu, one is by Torii Kiyomasu, and one by Kaigetsudo. They were discovered recently in the house of Prince Konoye at Kioto, and are in a remarkably brilliant state of preservation.



Among the donations may be mentioned :

The Bequest of the William Arnold Buffum Collection of Amber. This unique collection was received and reported last year, but its importance could not then be appreciated, as the cases containing it remained unopened until April, awaiting the arrival from Europe of Mr. Buffum's executrix, Miss Charlotte Wissmann, who desired to assist in its installation. An enumeration of the objects of which it is composed will be found in the list of donations, page 114; and so much publicity has already been given to its remarkable character, both in the press and by the hundreds who have visited the Museum for the purpose of examining it, that I need not enter upon a further account of it now. Mr. Buffum's patient and energetic collecting proved how much could be made out of a material which in modern times has perhaps been insufficiently appreciated as an artistic medium, and our Museum is especially fortunate in being selected as the permanent home of the results of his work. To Miss Wissmann also our thanks are due, for giving a number of important pieces to which she was entitled by the terms of the will, in order that the collection might remain intact.

From Mr. Denman W. Ross we have received a portrait of William Locke, Esq., by Sir Thomas Lawrence, given in memory of General Loring, by whom the picture was greatly admired.

Mr. Ross has also continued his generous work of building up our collection of textiles, his gifts for the year to that collection numbering no less than 168, an account of which will be found on page 105.

Mr. Frank Gair Macomber has given 9 specimens of tapestry to the same collection.

From the Egypt Exploration Fund we have received a liberal instalment of important objects, the greater part from the excavations at Abydos, with some also from the Fayum. The list includes nearly one hundred items, extending chronologically from the first dynasty to the fourth century A. D. It should be remembered that all acquisitions from this source are made with-

out any expense to the Museum save that of transportation, and are the voluntary return for the subscriptions to the Fund received through its Boston headquarters. This is its seventeenth consignment, and the total thus received now constitutes more than half of our collection of Egyptian antiquities.

The Egyptian Department has been still further enriched by General Loring's bequest of all his books relating to Egyptian art and history, an important collection, of which a list will be found among the donations to the Library, on page 126. Also by the gift, from the estate of the late Mrs. Samuel Dennis Warren, of 188 small objects which had formed a part of her collection.

Mr. C. C. Felton has given a large painting by Gaspar Nigro, representing the Descent from the Cross. This picture has been exhibited in the First Picture Gallery for a number of years as a loan.

By bequest of Miss Ellen Frothingham we have received a painting by Roybet, entitled "A Spanish Infante."

Mr. Francis Bartlett has given a full-size cast of the equestrian statue of Bartolommeo Colleoni, in Venice. Mr. Bartlett offered to give a cast of this statue to the Museum some years ago; but as the Venetian authorities found that a mould could not be made from the original without too much risk to the statue, our ability to secure a copy is due to the courtesy of the Berlin Museum, which possesses one of the very few casts that were made about fifty years ago, and has allowed this to be reproduced.

Among the important donations to the Print Department are a collection of 244 etchings by Charles Jacque, given by Mr. Samuel P. Avery, of New York; and the collection of the late Josiah Bradlee, which has been given by his widow. This consists of 288 prints, mostly of the old German, French, Italian, and Dutch schools, but including also some modern etchings.

Under this head should also be mentioned the gift, by Mrs. Charles C. Smith, of 1158 photographs. Of these, 809 are of

Italian paintings, sculpture, and architecture, and 32 of the American excavations at Assos.

The bequests of Mr. and Mrs. George W. Wales are described in a separate section below.

The more important loans received during the year are:

The paintings owned by the late Mrs. Samuel Dennis Warren, and lent by her estate for the summer months, when they formed a special exhibition which filled the Fifth Picture Gallery and about half the Water-color Room.

Mr. Theodore M. Davis, of Newport, has lent us for the winter 32 exquisite specimens of various branches of the industrial arts, chosen from his rich collection. They range in date from the pre-dynastic period of Egypt to the late Italian Renaissance. Each object is a masterpiece of its kind, and, as will be seen from the list on page 141, the variety of arts illustrated is a wide one.

Mr. Henry L. Higginson has lent a beautiful life-size marble bust by Rodin, entitled "Ceres," and five paintings.

From Mr. Dudley L. Pickman, we have 5 paintings and a splendid Chinese *sang-de-bœuf* vase.

From Lieutenant R. de Lancey Hasbrouck, U. S. N., a collection of 78 examples of Chinese art, including 2 fine panels of cinnabar lacquer, valuable jades, porcelains, etc.

#### THE WALES BEQUESTS

In his will Mr. George W. Wales provided that upon the death of his wife the Museum should receive the sum of \$30,000 from his estate, and with this many of his most valued possessions, embracing the majority of the results of his long years of collecting which had not already been given to the Museum by himself and his wife. With the consideration which was always characteristic of him, this bequest was made in such a manner as to prevent its being in any way an embarrassment to the Trustees. The Museum was to receive such of his books on

pottery, glass, lace, engraving, paintings, architecture, and the fine arts in general, as a committee of its Trustees might consider of real and permanent value and worthy of a place in the Museum, and of which it had no duplicates; also twelve of his paintings, "if said Trustees shall think them worthy of a place in said Museum," and finally all the objects in his collection of pottery and glass which the Trustees might wish to accept and place in the Museum. The clause of the will which makes the bequest of these objects ends by saying that "the Committees of said Museum need not hesitate to refuse any of the above articles from motives of delicacy, as I know too many articles are offered them that are not worthy of a place in the Museum."

During the years that he served on the Committee on the Museum, no member of it was more jealous of the high standard which should be maintained in the acceptance of works of art, and so consistent was he in pursuing this policy that in the latter part of his life he withdrew many objects which he had formerly given or lent, as being no longer worthy of the Museum, — usually, it should be added, substituting better ones himself. This Committee, upon whom devolved the responsibility of making the selection, was therefore acting in a spirit of which he would have approved, when it determined upon a restricted choice of such things as it could be reasonably sure would be of permanent value in the collections of the Museum, and when it called in expert advice to assist in making its decision. As a result our Library is enriched by 211 volumes, all in excellent condition; we have taken 8 of the 12 paintings, which are described in the report of the Keeper of Paintings; and of the collection of pottery and porcelain, in which the selection was naturally by far the most difficult, about 369 pieces have been taken out of a collection numbering about 1680. This selection was made by a delegation of the Committee on the Museum, assisted by several experts. Professor Friedrich Hirth, of New York, and Messrs. Mori, Morimoto, and E. R. Warren aided in the selection of the Oriental specimens, and Mr. Samuel B. Dean in those of European make. As a result of this combined

effort, I think you may feel confident that while the standard maintained is such as Mr. Wales would have sanctioned, nothing has been passed over which would be of importance to our collection as it stands at present. There were 82 specimens of old glass, all of which were taken.

In addition to the beautiful laces and other objects given in her lifetime, Mrs. Wales has also remembered the Museum generously in her will, though of her bequest it is too early to speak more definitely in the present report; and thus has been brought to an end a long series of noble benefactions from two of the Museum's most devoted friends.

#### PRESENT STRENGTH OF THE COLLECTIONS

In the last Annual Report, General Loring gave a brief sketch of the history of the Museum, embodying in it a slight statement of the size of its various collections at the end of the year 1901. Doubtless with the fear that too much insistence on this subject might be interpreted as a desire to call attention to his own achievements, his statement was too modest to give an adequate conception of the remarkable growth of the Museum under his administration; and it seems but just to him and to the others who have contributed to this growth, that advantage should be taken of the present opportunity, when, as he said, the Museum is passing into the control of a younger generation, to render a more complete account of this splendid inheritance. I have therefore asked those who are in charge of the several departments to embody in their reports brief inventories of the collections in their care, and have supplemented these by such statement as it has been possible to prepare of the objects which are not yet assigned to any special department. In these inventories casts and other mechanical forms of reproduction are not included, my object being to show the present resources of the Museum in original works of both the greater and the lesser arts.

When it is remembered that every object recorded in these

inventories is a token of the interest of some individual in the Museum, they have a double significance, as showing not only what the Museum can do for the community, but also what the community has done for it. From either point of view, the showing which they make is extremely satisfactory. In contrast to the present strength of any one of our collections, it is interesting to recall the fact that the first exhibition made in the name of the Trustees of the Museum was held just thirty years ago last spring, in a room lent by Messrs. Bigelow, Kennard & Co., in the rear of their store on West Street, and consisted only of a small collection of Cypriote antiquities. This was subsequently presented to the Trustees by contribution, and formed the nucleus of our present Department of Classical Art. The growth which has since taken place in that department is typical of the growth of the whole Museum.

#### USE OF THE MUSEUM BY THE PUBLIC

The number of admissions to the Museum during the year has been as follows :

Paid admissions . . . . .	21,928
Admissions on free days (Saturdays and Sundays) . . . . .	174,756
Free admissions on other days (annual subscribers and their friends, students, etc.) . . . . .	60,379
Total number of admissions . . . . .	<u>257,963</u>

From this it appears that the average number of visitors per day has been

On Sundays (1 to 5 P.M.) . . . . .	2,111
On Saturdays (9 A.M. to 5 P.M.) . . . . .	1,249
Paying visitors on other days . . . . .	85

Before commenting on these figures it may be interesting to compare them with previous returns. The following table shows

the number of admissions under the same headings for the last ten years :

### TOTAL NUMBER OF VISITORS DURING THE YEAR

	<i>Paid Admissions</i>	<i>Admissions on Free Days</i>	<i>Free Admissions on Other Days</i>	<i>Total</i>
1902	21,928	174,756	60,379	257,063
1901	19,351	151,991	63,866	235,208
1900	17,312	153,448	64,580	235,340
1899	21,598	144,923	58,797	225,318
1898	15,126	133,899	53,180	202,205
1897	16,495	156,275	55,688	228,458
1896	17,781	131,797	45,397	194,975
1895	24,213	192,232	84,870	301,315
1894	19,169	182,971	62,972	265,112
1893	18,110	155,348	56,946	230,404

### AVERAGE NUMBER OF VISITORS PER DAY

	<i>Sundays</i>	<i>Saturdays</i>	<i>Paying Visitors on Other Days</i>
1902	2,111	1,249	85
1901	1,787	1,135	76
1900	1,773	1,178	68
1899	1,622	1,133	85
1898	1,510	1,045	59
1897	1,848	1,180	64
1896	1,543	1,010	68
1895	2,187	1,509	94
1894	2,168	1,350	74
1893	1,943	1,006	70

From this statement it will be seen that in its power to attract the public the Museum has held its own most satisfactorily, with an increase over last year of 2577 in paid admissions, and 21,855 in the total. The net increase in free admissions is really considerably larger than would appear from these figures ; because, up to July last, it had always been the custom for the



members of the Museum staff, as well as workpeople, errand-boys, and others, to enter by the visitors' gate, adding one to the number of checked admissions every time they did so. Each officer or servant of the Museum who entered the building twice a day, would therefore swell the annual total of recorded free admissions by between five and six hundred. Since July 1, however, all but students and visitors have entered by a special gate, and the turnstile has registered a correspondingly smaller number of admissions than it would otherwise have done; but with the new system we are able to keep a fairly accurate record of those who may be properly called visitors or students.

With regard to the latter class, it has been evident for some years that the number of those who come to the Museum for the purposes of study has been constantly increasing. Actual records of this increase are unfortunately not available; but since September 1 Mr. Prichard has kept them in systematized form, believing that statistics of this kind are the best means we have of showing how the Museum is performing its educational work. The results thus far, as formulated by him, are shown in the following statement, which calls for a word of explanation.

It is perhaps not generally understood that, in addition to the free tickets issued to artists and students of drawing or painting, it has been the custom of the Museum to grant free tickets to pupils in educational institutions of both higher and lower grades, not only in Boston, but in any other town or city from which they apply. These tickets are of two kinds. Any student in an institution of the higher grade, who is pursuing a course of study in which the collections of the Museum would be of service to him, may receive a season ticket, good for the academic year, if his application is endorsed by his instructor; and the instructors in such courses may obtain these tickets for their entire classes if they so desire. For the lower grades, such as grammar and primary schools, in which the pupils are too young to be allowed the freedom of the Museum without supervision, season tickets are given to teachers, allowing them to bring three pupils at each



visit. The statement shows the number of both classes of tickets which have been issued during the last four months.

TICKETS ISSUED TO TEACHERS AND STUDENTS FROM  
SEPTEMBER 1 TO DECEMBER 31, 1902

Season tickets good until July 1, 1903, have been given to students as follows:

Harvard University . . . . .	47
Boston University . . . . .	64
Wellesley College . . . . .	156
Bradford Academy . . . . .	29
Massachusetts Institute of Technology . . . . .	112
Massachusetts Normal Art School . . . . .	137
Massachusetts School of Design . . . . .	37
Eric Pape's School . . . . .	52
Smaller establishments, and students studying alone or with private instructors . . . . .	72
Total . . . . .	<hr/> 706

To this list may be added the number of tickets granted earlier in the year to

Harvard University . . . . .	304
Boston University . . . . .	32

increasing the total number for these institutions to

Harvard University . . . . .	351
Boston University . . . . .	96

and the total for the year, so far as records are available, to 1042.

Number of free season tickets granted to students attending private courses of instruction in the Museum, 95.

During this period 209 school teachers' season tickets have been issued, each permitting the teacher to bring three pupils at

a time, without charge. As the teacher may, and frequently does, bring different pupils at each visit, the number of school children enjoying this privilege is indeterminable; but the schools among which the tickets have been distributed may be classified as follows:

Boston Public Schools . . . . .	78
Boston Private Schools . . . . .	2
Public Schools outside of Boston . . . . .	15
Private Schools outside of Boston . . . . .	7
	<hr/>
	102

#### FIVE O'CLOCK CLOSING

During the last three months the number of admissions on free days — especially Sundays — has increased considerably, the average Sunday attendance during that time being 2317 as against 1872 for the same period last year. This increase is undoubtedly due to the experiment instituted by the Executive Committee, of keeping the Museum open until five o'clock during the winter months, instead of closing at sunset. The experiment is an expensive one, on account of the cost of lighting the building by electricity, but it seemed worth trying, especially in view of the number of complaints which have been made by people who were unable to visit the Museum in the earlier hours of the day. The result thus far has not been encouraging on pay days, as the number of visitors in the building between half-past four and five is regrettably small; but on free days it has been an unqualified success, so far as attracting the public is concerned, the average number of persons in the galleries during the last half hour on Sunday afternoons being estimated at about one thousand.

This increase in attendance unfortunately brings no corresponding return to the treasury of the Museum, and is in fact an added source of expense rather than of income; but it is a distinct benefit to the public, and as such I venture to hope that we shall be able to repeat the experiment next winter.

This closes the record of the progress made by the Museum during the year just completed, so far as such record falls within the province of the Director, and I now invite your attention to the reports of those in charge of the special departments and collections.

I am, gentlemen, your obedient servant,

EDWARD ROBINSON,  
*Director.*

# REPORT

## OF THE CURATOR PRO TEM. OF THE PRINT DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM :

*Sir*,—I have the honor to submit the annual report of the Print Department, prefaced this year by a brief statement of the resources of the department at this date.

The following table shows the total number of prints in the collection, and the relative strength of its component parts :

### RELIEF (Woodcuts, wood-engravings, etc.):

European schools . . . . .	3083	
American . . . . .	<u>6104</u>	9,187

### INTAGLIO (Engraving, etching, etc.):

English . . . . .	7773	
French . . . . .	7244	
German . . . . .	5062	
Italian . . . . .	6506	
Dutch and Flemish . . . . .	5185	
American . . . . .	4492	
Various . . . . .	<u>319</u>	36,581

### PLANOGRAPHIC (Lithography, etc.):

English . . . . .	118	
French . . . . .	4816	
German . . . . .	357	
American . . . . .	218	
Various . . . . .	<u>260</u>	5,769
Carried forward . . . . .		<u>51,537</u>

Brought forward . . . . .	51,537
COLOR-PRINTING . . . . .	3,774
PHOTO-MECHANICAL PROCESSES (Facsimile reproductions, etc.) . . . . .	2,128
BOOK-PLATES . . . . . (about)	600
SYLVESTER R. KOEHLER COLLECTION (bulk of collection as yet in original alphabetical order, unregistered) . . . . . (about)	4,700
HARVEY D. PARKER COLLECTION (part which remains unarranged and unregistered) (about)	6,100
Various . . . . . (about)	5,061
Total . . . . . (about)	<hr/> 73,900

The above total does not include the illustrations contained in 412 illustrated books on the shelves of the Print Department Library. To these might be added numerous plates contained in many of the reference books.

The actual strength of the collection, due deduction being made for the estimated number of duplicates, etc., probably reaches or exceeds 65,000 prints.

It is interesting in this connection to glance back to the modest beginning from which the collection has grown to its present gratifying size. The first entry in the Print Register is a gift of one print, in 1872, which constituted the entire collection until 1874, when the Bequest of Charles Sumner swelled the number to 85 prints.

It is idle, however, to dwell on numbers which are given weight only by the quality of the objects. Considered from this point of view, the collection reveals its true importance. The majority of prints are good, some of them are excellent. It would be impossible to go into details within the limits of this statement; generally speaking, the collection, which contains numerous examples illustrating early work in engraving, may be defined as especially strong in Intaglio<sup>1</sup> work of the sixteenth and seventeenth cen-

<sup>1</sup> Engraving, etching, etc.

turies. A recent exhibition of engravings of Albert Dürer, Lucas van Leyden, and Marc-Antonio Raimondi, three great masters of the early sixteenth century, must have impressed visitors as a welcome and satisfactory illustration of the resources of the Print Department in this direction, while the present exhibition of examples of Dutch and Flemish etching, from the sixteenth to the end of the nineteenth century, goes still farther in disclosing the strength of the collection.

Among the salient features of the collection, besides the fine array of Rembrandts and Dürers, is a large and steadily increasing number of French nineteenth-century prints, both in intaglio processes and lithography.<sup>1</sup>

Other features of special prominence are the unusually fine set of J. M. W. Turner's "Liber Studiorum," and a numerous collection of American prints.

Many things should yet find mention, — such as the numerous examples of French portrait engraving, the English mezzotints, — but further enumeration would lead to undue length, and beyond the scope of this statement. Suffice it to say that the collection as a whole is fairly rounded, and if weak points are apparent, such as the comparative scarcity of early woodcuts and of prints illustrating the tendencies of reproductive arts at the present time, the steady growth of the collection leads one to hope that these gaps will ere long be filled.

The Library of the Print Department includes 1522 works, in 1814 volumes. This number consists in part of catalogues of the works of individual engravers, also of manuals more general in scope. There are technical books on the different processes of reproduction, as well as historical works on Reproductive and Fine Arts generally. Part of the Library is composed of examples of book-illustration, which range from 1482 to the end of the nineteenth century. Many of the early volumes illustrate the

<sup>1</sup> The fact is worth recalling here, that among the French lithographs there is a collection of about 3400 Daumiers, which make a delightful study on account of their artistic qualities, while they offer most interesting material to the student of French politics, caricature, or French characteristics.



beginnings and the progress of color-printing, the title-page or printer's mark or some diagram in them being printed from two or more blocks, either in colors or in chiaroscuro. Aside from the books, the Library of the department contains a large number of catalogues of sales, collections, dealers, etc., also periodicals and pamphlets.

Mention should here be made of a growing collection of tools, materials, and examples illustrating the technical side of the various processes and forming the material needed for future technical exhibitions.

The Museum collection of Book-plates is not large,—about 600 examples. No special effort is made to further its growth by exchange or exhibition, but owing to the kindness of many friends of the Museum here and abroad, interesting additions are frequently made. It will be gratifying to these patrons to hear that the collection has been a source of pleasure and helpfulness to many visitors and students.

Two private collections remain to be alluded to. One of them is a unique collection of subjects connected with Death, formed by Miss S. Minns; the other a most valuable and interesting collection of color-prints, owned by Mrs. Kingsmill Marrs. Both these collections may be seen upon written application to the owners.

I take pleasure in reporting fair progress in the growth of the collection during the year, notwithstanding the limited number of purchases made for the department.

The number of new accessions is 1762. Of these 795 are gifts and bequests, 964 have been transferred to this department from the Museum Library, 2 prints and 1 portfolio of reproductions of drawings by Rembrandt have been bought.

Among the more important gifts received during the year is that of Mr. S. P. Avery, whose generous donation of 244 etchings and dry-points by Charles Jacque will enable the student to become thoroughly acquainted with the work of that noted painter-etcher. Another gift of importance is that of the Josiah

Bradlee prints, donated by Mrs. Bradlee. A considerable part of this collection of 281 prints consists of examples of the early German, Dutch, and Italian schools; among them a good Robetta, an early anonymous Dutch master, and several early woodcuts are especially noteworthy. A fair "View of Om-vaal" [R. 209.<sup>11</sup>] should be mentioned among the Rembrandts. Ostade etchings and prints after that master form another group. France is represented by 23 Norblins, a rare heliographic print by Jean François Millet, plates by Manet, Bonvin, and other nineteenth-century etchers. Four signed proofs of etchings by Charles A. Platt must also be mentioned.

Other donations received during the year are: the Bequest of J. H. Danforth of 73 prints, mostly of the eighteenth and nineteenth centuries; 14 prints, including illustrations to Shakespeare, from Mr. John Joseph May; 6 engravings after French masters and 1 lithograph, from Miss Alice Longfellow; 7 architectural prints, from Mr. Carl Baermann; 7 wood engravings by Henry Wolf, a gift of the engraver; 7 photo-mechanical reproductions of mezzotints by Peter Pelham, from Mr. Frederick L. Gay; an etching of a bronze jar by Henry R. Blaney, gift of the etcher; a lithographic portrait of Henry Gugler, Senior, by himself, from Mr. O. B. Gugler; three gifts from anonymous donors, namely: 91 views of Surrey, Sussex, Kent, etc.; a photographic reproduction of the triumphal arch of Maximilian I., after Dürer; 2 lithographs by Vernier.

Besides these gifts 59 book-plates have been received during the year; mention of these will be found in the list of donations to the Print Department, on page 119.

A part of the Bequest of Mrs. Arthur Croft, received last year, which had at first been deposited in the Museum Library, was transferred to the Print Department in the spring. It consisted mainly of very large scrap-books containing prints. These accessions having been acknowledged in last year's report, a complete enumeration seems superfluous, yet a word must be said of the 248 prints by Claude Mellan found in some of the scrap-books. Thanks to this addition, all the phases of development of the noted

French engraver can now be studied in the Museum collection. Mention might be made of a few series which also form part of this transfer; for instance, George Cruikshank's etchings illustrating the life of Sir John Falstaff, reproductions by Thomas Cook of Hogarth's works, and reproductions in lithography of early German paintings.

The "Book of Job" — 22 plates including title — by William Blake, has also been transferred from the Library to this department, filling a gap which was becoming more and more apparent.

The prints purchased during the year, at a cost of \$48.69, comprise a mezzotint portrait of Robert Gilmor by John Sartain, a portrait of Thomas Jefferson engraved on wood by Henry Wolf, also the sixth and last portfolio (Series II., Part II.) of reproductions of Rembrandt's drawings.

#### HARVEY D. PARKER COLLECTION

No additions have been made to this collection, as no duplicates have yet been disposed of. It is hoped that the coming year may see progress in this direction.

#### LIBRARY

The Book Register shows 37 entries during the year; of this number 17 are donations, 6 have been bought, 4 have been transferred from the Library, the remainder is formed of annual subscriptions to periodicals for the department.

The donations received are as follows: 5 volumes from the Bequest of George W. Wales, comprising Ottley's History of Engraving, 2 works on Dürer, "Select Fables" illustrated by Bewick, and "The Dance of Death" by Francis Douce; 3 illustrated books from the Bequest of J. H. Danforth; the third volume of a catalogue issued by the British Museum, from the Trustees of that institution; annual reports for 1898-1901 of the London County Council School of Photo-engraving and Lithography; a pamphlet each from Messrs. James F. Hunnewell and Wendell P. Garrison.

Thanks to the transfer from the Library to this department of four works, in five volumes, illustrated by Thomas Bewick, the collection is now fairly well provided with work of this pioneer of wood-engraving.

The purchases for the Library of this department comprise one Italian book containing an early example of color-printing, three reference books, and two numbers of magazines. The amount of expenditure, including subscriptions to periodicals for the year, reaches \$110.98.

The sum of \$25 has been appropriated this year for the purchase of priced catalogues; four catalogues have thus far been bought at a cost of \$6.02.

#### EXHIBITIONS

The exhibition of new accessions which had been placed on the walls November 1, 1901, was replaced February 1 of this year by an exhibition of "Engraving in the early sixteenth century, illustrated by works of three great engravers, Albert Dürer (Germany), Lucas van Leyden (Netherlands), Marc-Antonio Raimondi (Italy)." This exhibition remained open until the end of October. The present exhibition, which began November 1, illustrates four centuries of Dutch and Flemish etching; all the examples shown have been selected from the Museum collection.

Among the exhibitions planned for the near future, one which promises to attract considerable attention is a display of J. M. W. Turner's "Liber Studiorum." A private collector has courteously offered the use of his magnificent collection for exhibition jointly with the fine set owned by the Museum. Exhibitions of Americana, of Portraits, and Lithographs are also under consideration.

#### WORK ON THE COLLECTIONS

All the new accessions received during the year in the department have been registered, also 1019 prints which had been laid aside in former years owing to pressure of work.

The registering of the Harvey D. Parker Collection is steadily

progressing and shows a gain of 3014 entries over last year. Of the Sylvester R. Koehler Collection 2225 prints have been registered during the year.

The catalogues have all been gathered into one of the Print Rooms, and in the absence of a catalogue of all this mass of material, a list with two indexes has just been completed by one of the assistants of the department.

The accumulation of prints ready for mounting, which was mentioned in the last report, necessitated a temporary increase of the working force of the department. An additional assistant was therefore engaged from January 7 till June 14, when conditions had again become normal.

The work of arranging chronologically and merging the various collections into one general collection has been in progress for several years. All the intaglio prints (engravings, etchings, etc.), forming by far the most important part of the collection, have been so arranged. Work on the lithographs of the collections is now under way, and will presumably be completed early in the coming year. The relief-prints (woodcuts, wood-engravings), as well as the color-prints, still await similar arrangement. Besides this work which remains to be done, there are about 7000 prints in the Harvey D. Parker Collection and little less in the Sylvester R. Koehler Collection to be looked over, registered, and merged in the general collection. The majority of these prints are not yet mounted.

#### CATALOGUE

Preparatory work on the catalogue of the collection was begun at the end of January; actual cataloguing of prints commenced in March. It had been at first intended to begin work on the American prints, but the work of arranging these was in progress at the time, so the German intaglio prints were chosen as a beginning. No assistant could be secured for the work, and as a result progress was necessarily slow, owing to continual interruptions. In July work on the catalogue had to be discontinued owing to pressure of other work, and has not been resumed since.

During the four months, approximately, of work on the catalogue, the system adopted proved to be practicable. The number of prints catalogued is 3383, — a small beginning, indeed ; not discouraging however if due allowance is made for the difficulties and delays which must be expected at the start, especially when such work is carried on single-handed. The probabilities are that with suitable assistance the work could be carried on at the rate of ten, perhaps eleven or twelve thousand prints a year, some allowance being made for interruptions from various causes. It would therefore be possible, if an estimate may be ventured upon at this early date, to carry this most desirable, most necessary work to completion in a period of about six years, speaking of the collection as it is to-day.

The period of usefulness of the catalogue will not, however, be determined by the date of its completion. It will be ready for use — as far as it goes — at any time during its growth ; at the present day, for instance, the work of German engravers, etchers, etc., may be consulted up to the year 1815, in the Engravers', Designers', and Subject Catalogues. It is hoped that the next report may show a decided advance on present conditions in this work.

EMIL H. RICHTER,

*Curator pro tem. of the Print Department.*

## REPORT OF THE CURATOR OF CLASSICAL ANTIQUITIES

TO THE COMMITTEE ON THE MUSEUM :

*Gentlemen,* — I have the honor to submit to you the seventeenth annual report of the Department of Classical Art.

Until November I had confidently hoped to be able to present an extraordinarily brilliant list of acquisitions for the year, in a collection which was to come to the Museum as a gift ; but although all but the final arrangements for packing and forwarding from Europe had been practically completed, it became impossible to carry these into effect in time to have the collection arrive here before the end of the year. According to present information we may look forward to its reception during the coming spring.

With the expectation that this collection would be added to the department, no purchases have been made during the year, and the only acquisitions of importance which I have to record are such objects as belong within the domain of classical art in the Buffum Collection of Amber, referred to in the Director's report, page 46, and in the list of donations, page 114. As it was Mr. Buffum's wish that his collection should be kept together, these objects are now exhibited, with his modern specimens, in the so-called "Wood-carving Room" upstairs. They were all found at Palestrina many years ago, in the excavations conducted by Signor Castellani, Mr. Buffum being present at the time of their discovery, and they constitute an important and characteristic lot of specimens of the jewelry and other personal adornments found in the prehistoric graves of that place. Among them are 7 necklaces of amber, 1 of amber, silver, and gold, 2 of silver, 1 of bronze, and 1 of polychrome glass beads, 4 bronze torques, 4 smaller bronze hoops or bracelets, 2 fibulae



of amber, gold, and bronze, 21 bronze fibulae, of which five have the amber backs still preserved, 1 funerary wreath of gilt bronze, 1 gold spiral for the hair, 1 gold bracelet, 2 plain gold finger rings, 2 silver bracelets, 2 silver fibulae, and 1 silver chain with pendent ornaments. Included also are: a piece of amber finely carved with the archaic figure of a nude youth in a kneeling posture (apparently Etruscan work of the fifth century B. C.); two pieces carved with archaic bearded heads (same period); a gold ring, in the bezel of which is cut the figure of a bird, and a piece of amber with two large heads *vis-à-vis*, carved in low relief (Roman).

From Professor Edward S. Morse we have received 5 of the so-called "bow-pullers," of bronze; and from the estate of Mrs. S. D. Warren 2 small red-figured "children's jugs," and 1 small terra-cotta figure of a child.

During the year extensive changes have been made in the arrangement of the collections in this department. The installation of the large collection of objects received last winter necessitated radical measures, as the rooms devoted to original antiquities were already overcrowded. We have therefore been obliged to sacrifice temporarily a considerable number of the casts from Greek and Roman sculpture, to provide additional space for these additions; and the store-rooms in the building being full, a large storage loft has been hired, in which casts and other objects may be deposited until the completion of the new museum. With this means of relief, the large room hitherto given to casts of Hellenistic sculpture has been converted into a "Hall of Greek Vases," where the greater part of the collection of vases is now installed, and shows to much better effect than it did in its former quarters. Even this larger room will not contain the entire collection, and consequently some of the specimens have been left in the old Vase Room, while others have been transferred to the basement, where they are still accessible to students. In the removal of the casts referred to, care was taken to select for storage only the less important statues and reliefs, so far as this was possible, and places were

found for the more important in the adjoining parts of the cast galleries, the inferior examples there being taken out also; so that, for purposes of teaching the history of Greek art, I trust that the usefulness of the collection has not been seriously impaired, though it is of course to be regretted that any diminution of it was necessary.

The room in which the Greek vases were formerly exhibited is now devoted mainly to terra-cottas, and our entire collection of these, with the exception of a few unimportant specimens, has been brought together here. It occupies eighteen cases, and is arranged upon a geographical basis. An innovation has been made in this exhibition, by filling one case with forgeries, each accompanied by a descriptive label which explains the character of the forgery, whether the object is wholly or partly modern, and how it was produced. There are 37 examples in the case at present, most of which are terra-cotta statuettes, but there are also a few vases, bronzes, and small marbles.

Mr. Oliver S. Tonks was appointed Assistant Curator of this department on September 15, and has been occupied since with the work of registering and measuring the antiquities received last year, and assisting in their installation in the galleries. He has also prepared an inventory of all the objects in the various collections of the department, which shows their present numerical strength to be as follows:

VASES. The total number of specimens in this collection is at present 1359, including about 300 fragments which are of sufficient importance or interest to be exhibited among the vases. These specimens are distributed as follows:

Cypriote, of various styles and periods . . . .	132
Mycenaean (11 vases, 43 fragments). . . . .	54
Geometric, including 2 fragments . . . . .	31
Proto-Corinthian, including 1 fragment . . . . .	30
Corinthian . . . . .	69
"Bucchero nero," including 19 fragments . . . .	107
(Of these 87 are Etruscan.)	
Miscellaneous early types (Rhodian, Boeotian, etc.)	37

Black-figured . . . . .	129
(Of these 13 are on white ground.)	
Red-figured (not including vases of Southern Italy)	210
White lekythoi and other white-ground vases of the same period . . . . .	24
Later Greek types, not red-figured, including 10 plastic vases and 2 "Megarian" bowls . . .	83
Apulian and Campanian . . . . .	65
Miscellaneous South Italian . . . . .	4
Collection from Naukratis, including specimens of various styles, mostly fragments . . . . .	260
Arretine ware, including 12 vases, 36 fragments of vases, 9 complete moulds, and 60 fragments of moulds . . . . .	117
Other Roman fabrics, including 3 cups signed by Popilius . . . . .	7

The artists represented by signed examples among the Greek vases are: Amasis (2), Aristophanes, Brygos, Duris (3), Erginos, Euphronios, Gryton, Hieron (3), Hermogenes, Hermonax, Kachrylion, Mnasalkes, Nikosthenes (2), Pamphaios, Pyrrhos, Sotades, Tleson, Xenokles (4), Xenotimos.

The *kalos* names which appear are: Antimachos Athenodotos (3), Choiros, Charmides, Chairestratos, Dion, Eupartos, Epidromos, Hippodamas (2), Hediste, Hipparchos, Hippon (3), Lichas (2), Lykos (2), Mnesila, Memnon, Niké, Nikon, Panaitios (2), Pithon.

The potters' names which occur on the Arretine specimens are: L. Annius, Antiochus, Bargates, Cerdo (?), P. Cornelius, Pantagathus, Perennius, Philerus, Quartio, Rasinius, C. Tellius, Tigranes. Other Roman potters represented are Popilius and Lapidus (?).

**TERRA-COTTAS.** This collection now contains 998 specimens, including 142 lamps, 38 antefixes, 44 reliefs, 759 statuettes and fragments of statuettes, and 15 miscellaneous objects. The statuettes and fragments may be classified as follows:

Cypriote . . . . .	69
Archaic, from various sites in Greece proper . .	37
Figures and fragments from Assos . . . . .	71
(From the excavations of the Archaeological Institute, 1881-1883.)	
Figures from Tanagra, and other Tanagraic types	173
Attic types . . . . .	24
Figures and other objects from miscellaneous sites in Greece . . . . .	78
Figures, etc., from Myrina . . . . .	117
Smyrnaic and related types (mostly fragments) .	72
Figures, etc., from various sites in Italy . . . .	118

MARBLE OR STONE. The total number of objects in marble or stone is 211. These are: 9 statues or parts of statues, 86 busts or heads, 15 small figures, 25 reliefs, 32 inscriptions, and 44 miscellaneous objects, including architectural details, vases, small fragments, etc.

Among the sculptures should also be included one life-size portrait head in terra cotta.

BRONZES. In the collection of bronzes there are 2 life-size heads, 4 fragments of statues, 65 statuettes, 36 mirrors and parts of mirrors, and 259 miscellaneous objects, including vases, ornamental handles of vases, etc., making a total of 366.

GEMS. There are 171 gems in the classical collection, including 143 intaglios and 38 cameos.

COINS. The Catharine Page Perkins Collection contains 609 specimens; and besides this we have the Frederick Hastings Rindge Collection as a loan, of which 1105 specimens are exhibited, the majority being Roman of the Republican period.

MISCELLANEOUS. Under this head are included 155 pieces of jewelry and other ornaments of gold and silver; 307 objects in glass (besides several hundred small fragments of millefiori ware); 18 objects in ivory, and 1 silver statuette.

EDWARD ROBINSON,  
*Curator of Classical Antiquities.*

# REPORT

## OF THE CURATOR PRO TEM. OF THE JAPANESE DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM :

*Sir*, — I have the honor to submit the following report of the Department of Japanese Art.

Owing to the recent retirement of Mr. Walter Mason Cabot from the curatorship of this department, I shall endeavor only to give a brief account of certain clerical undertakings completed under Mr. Cabot's direction, and to furnish a summary list of the objects contained in the department and accessible to the public, with the lists of the year's donations and acquisitions.

The clerical work consisted in organizing inventories of paintings and prints on the plan proposed two years back by Mr. Cabot, — that is, by recounting each print and painting, comparing as a test of accuracy the number it bore with the number under which it was entered in the Register and in the new card catalogue, and finally fixing upon each the name of its author.

The new card catalogue of the paintings and prints has been brought to the full measure of the collections; it indicates the objects by a system of artists' names, records in a general way their individual value by a series of marks, gives a few broad critical notes upon their respective characters, and the approximate dates — birth and death — of the artists as given by several leading authorities.

A supplementary card catalogue of the artists who worked solely or chiefly upon prints has been added to the above.

These catalogues, now completed, will facilitate all the activities of the department, and remove many of the past difficulties of the curatorship.

The department receives several Japanese magazines devoted to the Fine Arts, translates the leading articles of those which have no English text, and catalogues the illustrations as documents supplementary to original works in the collections. In this it is admirably served by Miss. Makino and by Mrs. M. B. Dunklee.

The exhibition of paintings which was arranged last year in the Japanese Corridor has been allowed to remain substantially unchanged, but has in parts made way from time to time to loans from Messrs. Yamanaka & Co. of special interest and value, and has received in addition a collection of rare gilded bronzes from Mr. Emile F. Williams, also as a loan.

Recently inventories have been made to cover all the objects on exhibition in the galleries or accessible to students in the rooms of the department. These show that in the Bigelow Collection, the Weld-Fenollosa Collection, and the Ross Collection there are between three and four thousand paintings, covering the whole field of Chinese and Japanese painting, and illustrating with exceptional completeness the history of the art; almost all the principal masters are represented, many of them by their masterpieces.

The collection of Japanese prints, including the Bigelow Collection, the Ross Collection, the Babcock Collection, etc., is probably unrivalled in the number and variety of examples and the quality of particular prints. The number of examples in the three collections is registered at 8842. Of these, the Bigelow Collection alone contains 7121. To these collections the Museum has added recently four very rare prints in extraordinary preservation by the early Torii, and Mr. Ross has likewise added to his collection three others equally fine and rare. These seven are the most important acquisitions of the department during the past year.

The wood-carvings, exhibited in the Japanese Room and the Corridor, include some exceptional Rama sent by Dr. Weld. These, with statuettes, statues, and various unclassified objects, including the pair of temple doors recently lent by Mr. Ross, amount to 132 specimens.

Carving in other materials is represented by the collection of Netsuké (fobs), figurines, Okimono (ornamental objects), grotesques, etc., the majority of which are figurines used for Netsuké, lent by Dr. Bigelow. They number 494 specimens. Of other Netsuké, exhibited as such, there are 69 specimens. Of masks, principally for the No and Kagura Dances, there are on exhibition 48 specimens.

Of armorers' work, various complete suits of armor are shown, some with weapons; three of these suits are extremely rich, and one helmet in the Metal Room is unique for its damascening in gold and silver. In all, the suits amount to 17 specimens, and the helmet constitutes 1 specimen.

Of embroideries, embroidered costumes, brocades, and brocaded costumes, not all on exhibition, there are 127 specimens.

Of enamels (cloisonné) there are, in modern work only, 7 specimens.

Of ivory carvings, not included under the list of Netsuké, figurines, and grotesques, but consisting of incense boxes, Inro (medicine cases), trays, knife cases, etc., 38 specimens.

The lacquer work, forming one of the greatest and most important exhibits in the department, is drawn principally from the exceptional collections of Dr. Charles G. Weld and Dr. Bigelow, but contains numerous specimens lent by Mr. F. K. Bayley, and some important examples lent by Mrs. Fenollosa. The lacquer boxes alone number 195 specimens. Of these there is great variety in color and treatment as well as in artistic importance,—works dating from the fifteenth to the nineteenth century, and representing the schools of Tosa in the fifteenth century, Kano in the seventeenth and eighteenth, Shijo in the sixteenth and eighteenth centuries, the exceptional productions of Korin, and some modern work.

The lacquered Inro, comprising many examples of the finest workmanship, number in all 137 specimens.

The household objects in lacquer, trays, vases, saké dishes, small cabinets, musical instruments, etc., number 23 specimens. The lacquered caparisons for horses, represented by saddles and



stirrups, number 4 saddles, 2 pairs of stirrups. The lacquered furniture, consisting of cabinets, chests, one complete palanquin (the gift of Mr. E. M. Raymond), numbers 10 pieces. Of lacquer on pottery and porcelain there are 7 specimens, and there is one large shrine in various lacquers.

Beside the collection of pictures and prints, and the collection of lacquer, that of metal working occupies the chief place.

There are, in this category, various statuettes of divinities, men, and animals, many of which are overlaid with gold, in all 84 specimens; of metal vases there are 66 specimens; kettles and teapots, 70 specimens; gongs on decorated stands, 2 specimens; artificial metal patinas, 32 specimens in a case; beads, 3 strings; pipes, chased silver, and other metals, 34 specimens; Okimono, in metal, 18 specimens; metal boxes, 9 specimens; braziers, 4 specimens; money, 1 piece.

Of various utensils for the household or religious cults, 22 specimens; lanterns, 2 specimens; metal plaques for ornament, 11 specimens; metal Inro, 2 specimens; Kanemono (ornaments for the flaps and clasps of pouches, often in precious metal), 325 specimens; pouches with Kanemono in place, 20 specimens.

Finally, the major part of the collection of works in metal made up of swords and their fittings lent principally by Dr. Weld, is constituted as follows: 109 specimens of swords with sheaths; 15 specimens of sword blades; 85 specimens of dirks (that is, short forms of the sword, without guard); 5 dirk blades; 269 specimens of Tsuba, or sword guards; 54 specimens of Fuchi (the inner termination of the hilt, a metal ring and plate with a slot for the penetration of the blade to the hilt); 6 specimens of Kurikata (cleats for the cordon); 85 specimens of Kashira (pommels for the hilt, outer termination); 7 specimens of Menuki (ornaments to be bound in with the lacings of the hilt, to offer a firmer grasp); 32 specimens of Kodzuka (knives that fit into the sides of the sheath); 19 specimens of Kodzuka-handles; 32 sets, comprising the Fuchi, Kashira, Kurikata, Kodzuka, Kogiri (a sort of skewer, also fitting into the sheath).

Such is the inventory as far as it has been completed. There

remain many objects in the cases of the Curator's room, which it is hoped shortly to add to the above list.

The donations for the year 1902 consist of four sets of stencils, presented to the Museum by Miss H. J. Koehler; 1 purple lacquer globular box, presented by the inventor, Mr. Usami Mitsuori.

The acquisitions for the year comprise, in Mr. Ross's Collection, a pair of temple doors, now on view in the Corridor, and the three prints by the early Torii before mentioned; the four similar prints above mentioned were purchased with the income of the James Fund, and a lacquer box was purchased at the Warren sale with funds left by the late Mrs. S. D. Warren for this purpose.

Yours respectfully,

PAUL CHALFIN,  
*Curator pro-tem.*

## REPORT OF THE KEEPER OF JAPANESE POTTERY

TO THE DIRECTOR OF THE MUSEUM :

*Sir*,— I have the honor to submit the following report on the character and general condition of the collection under my charge.

The collection of Japanese pottery is arranged in a series of upright cases in the Japanese Gallery on the second floor. This collection represents the efforts of one collector who attempted to accomplish for Japanese pottery what the English, French, German, and other European collectors have done for the fictile products of their respective countries. In other words, the effort has been made to secure the work of every potter, and of each generation of potters and their collateral branches, and, as far as possible, the various signatures used by them.

By purchase and gift many additions have been made since the collection was first installed in its present cases in 1892, and a descriptive catalogue, lately published by the Museum of Fine Arts, enumerates 5324 objects, of which 4118 are on exhibition. These represent the product of 59 provinces and the work of 603 different potters; the various signatures of these potters numbering 1545. The collection as it stands to-day represents the work of a far larger number of potters and potters' signatures than all the other public collections of Japanese pottery in the world together. There are a great many objects and signatures of which the collection possesses the only example.

Twenty-six years ago an antiquarian in Japan, by the name of Ninagawa, began the publication of a work on Japanese pottery entitled "Kwan Ko Dzu Setsu" (literally, See, old, picture, explanation). This work appeared in seven parts, with plates for the eighth part partially ready for publication when the author died

of cholera. It was accompanied by the most striking illustrations of the pottery described, and, as Ninagawa was a great authority on the subject, the objects that had formed the originals of his illustrations were naturally esteemed of great value. The first part treated of the early historic pottery of Japan, and the illustrations were mainly derived from objects not in the possession of the author. The most important objects were figured and described in Parts II., III., IV., and V. ; and of the 121 objects thus figured, the collection possesses 114 of the originals, and of the other parts and unpublished plates 36 of the originals. Thus the Museum owns 150 of the objects figured and described by Ninagawa ; of the remaining 52 objects the British Museum owns 9, and a few others are to be found in the private collections of Thomas Allen, Esq., of Boston, Thomas E. Waggaman, Esq., of Washington, and in the possession of a few collectors in London and Paris.

The collection is arranged in forty numbered cases, and with the exception of Cases 1 and 2 the objects are arranged by provinces. This is the more natural method of classification, for the reason that in former times the various provinces were not only almost independent of each other, but were often in a hostile attitude ; the natives of one province might be assaulted in the next : they were like the Scottish clans in loyalty and patriotism to the people of their own province. After the provinces were brought together in union under a central government, provincial feeling still survived, and each province prided itself on special products such as pottery, lacquer, textile fabrics, etc. The strongly marked differences between the dominant pottery of each province may be seen by comparing the following : Karatsu, Hizen, Cases 3 and 4 ; Imbe, Bizen, Case 5 ; Shigaraki, Ōmi, Case 7 ; Kōda, Higo, Case 8 ; Hagi, Nagato, Case 9 ; green and red Kutani, Kaga, Case 15 ; Shidoro, Tōtōmi, Case 16 ; Fujina, Izumo, Case 17 ; Takatori, Chikuzen, Case 18 ; Tachiqui, Tamba, Case 20 ; and others. With the revolution of 1868, and the final national union of the provinces, these distinctive features were somewhat dimmed, not only by the more frequent dispersion of Kyōto potters to other regions, but by the commercial demands

of foreign nations for the fictile products of the Japanese. As a result, potters of remote provinces invaded the commercial centres, and introduced their own styles and decorations to the confusion of the typical kinds which had heretofore characterized the region.

The Japanese potter derived certain forms of glazes and methods of decoration from the Koreans; it was therefore necessary to collect a few typical pieces of Korean pottery, and these are exhibited in Case 1. These pieces range from the modern cheap pottery of the Koreans, through the fine work with inlaid decoration of six or seven hundred years ago, to the mortuary unglazed vessels of a thousand or more years ago.

Case 2 contains examples of the prehistoric and early historic pottery of Japan. The prehistoric pottery on the lower shelf was excavated from shell heaps in Japan, and indicates the existence of a savage race which preceded the Ainu, to be followed in turn by the Japanese. The resemblance between the ancient mortuary pottery of Japan and Korea will at once be noticed; the reason for this is that in early centuries Korean potters came to Japan and followed their craft, and not only taught the Japanese many features of their art, but became potters in the country of their adoption, and many of these vessels were probably made by them.

Cases 3 and 4 contain the pottery of the province of Hizen, a region justly famous for its porcelain, of which the Museum possesses a few examples in the Ceramic Room, Case 30. The typical pottery of this province is known as Karatsu, taking its name from the village where it is made. Despite the hard, rough clay, which in some cases resembles cast-iron, there is a certain charm about it which increases with study. The very earliest pieces are rough and unsightly. The blue and white decorated bowls in Case 4, known as Goroshichi, are interesting as having been the earliest forms in "blue and white" made in Hizen. These date back to 1530, and one of the bowls is the original of the one figured by Ninagawa.

Case 5. *Bizen*. The Bizen pottery is interesting in the fact

that from the earliest times the hard reddish-colored pottery has been made in the village of Imbe, from which it takes its name. The earliest pieces of the pottery are very rough in appearance. In the best period certain glazes resembled bronze. There are a number of varieties of this pottery, in some of which the color is a grayish blue, and in another form a dull white. A few were decorated in transparent colors, and these were hideous.

The oviform bottles with long slender necks are peculiar to this province. Certain bottles with raised decoration upon them, or of odd forms, were made to hold sweet saké, or wine, the wine being originally sold in these bottles. The intrusion of Kyōto influence is seen in the pottery marked Mushiage. This oven was established by Makudsu, of Kyōto. The white cup and teapot under the name of Okayama were intended to imitate a certain kind of Satsuma.

Case 6. *Tsushima, Tosa, and Settsu.* On the third shelf from the top are displayed a few pieces of pottery made in Tsushima, an island midway between Korea and Japan. The pottery has certain marked Korean features.

*Tosa.* The two upper shelves in this case present a fair collection of the pottery of Tosa. The usual Tosa pottery known as Odo is in the form of tea-bowls with decoration of bamboo, plum, and pine under a yellowish white or bluish white glaze.

*Settsu.* The three lower shelves in this case display the work of a number of potters, nearly all showing Kyōto influence. The rarest pottery in the collection is Naniwa pottery, in the form of a set of five cups, dating from 1680. The only other specimens of this kind in existence consist of a set of five cups, identical to these, in the National Museum in Tōkyō. The Kosobe pottery is well represented by the work of four generations of the family. The pottery labelled Kikkō was made by a potter who originally came from Kyōto.

Case 7. *Ōmi.* In this case is a large collection of the pottery of this province represented by sixteen different potters and ovens. The typical pottery is made in the village of Shigaraki, and is known by that name. The large tea-jars of typical

Shigaraki clay have a slight reddish tinge with coarse granules of silica partially fused. For over five hundred years this kind of pottery has been made, and the quarries are apparently inexhaustible. Among the rarer pieces are those marked Bairin, dating back to 1800. The glazes are generally in two colors. The shelf marked Kotō is a good illustration of the variety of form and decoration made under one name.

Case 8. *Higo*. The pottery of Higo as represented by the Koda ovens is the most refined and aesthetic of all the ceramic products of this pottery-making people. Its simple and chaste decorations are incised or impressed in the clay, and the design is then filled with a material of a different color, usually white, though sometimes black, rarely blue. The glaze is almost uniformly a warm gray. The collection is especially rich in objects of this pottery representing every stage of its development, the earliest being two bowls with rude brush marks in white, and which were made by Koreans in Higo, to whom the introduction of the method described above is due. On the upper shelf is a rare jar with the mark Chūbei, made in 1650 by an early potter of Higo. The Amidayama pottery dating from 1797, of which the collection possesses four examples, may be accounted rare.

Case 9. *Nagats*. The pottery of this province, as characteristic in its way as that of Bizen, is nearly all of one uniform type. A rough clay, thick white, yellowish, bluish, or pinkish glaze usually coarsely crackled, represents the product of the villages of Matsumoto, Hagi, and Fukugawa.

Case 10. *Kaga*. The pottery of this province as represented in its red decorative pieces is nearly as famous throughout the world as Satsuma. The early "green," and later the "red," are striking examples of the decorator's art. Within twenty years an enormous amount of the red decorated kind has been made for the foreign market. So abundantly has this been shipped to this country that one may find it in the general variety shops of the most remote village. The pieces are usually signed with the painted marks Fuku (happiness), or Kutani, which is the name of the village where the pottery was originally made. In the



village of Ōhi is made a curious soft pottery with brownish or yellowish glaze. The collection contains the work of a number of potters of Ōhi. On the lower shelf in this case are a number of kinds, some made by Kyōto potters who at various times established ovens in Kaga.

Case 11. *Ise*. The usual pottery of this province is known as Banko, of which in recent years a large amount has been manufactured for export. A characteristic feature of one form of the well-known Banko pottery may be seen in the little teapots made by hand. Not only do these show the impress of the fingertips, but even the ridge-like papillae are preserved in the fine clay of which the pieces are composed. The collection is exceedingly rich in examples of the various potteries of this province.

Case 12. *Yamato, Echizen, Chikugo, Iyo, Shimotsuke, Kōzuke, Hidachi, and Mito*. This province has within its boundaries celebrated temples, royal tombs, and famous antiquities. The ancient capital of Nara is here. Many centuries ago a great amount of lathe-turned unglazed mortuary pottery was made in this province; to-day but little is made.

The only well-known pottery is made in the village of Akahada, and is known by that name. The early products of this oven had some merit, but, like the work of many other provinces, it has fallen away from the early standards.

*Echizen*. Very few records are available in regard to the pottery of this province. The rarest and best pottery is known as Setosuke, and dates back to 1666. The oven was established by a potter who came from Seto, Owari. The collection contains five signed pieces.

*Chikugo*. A number of bowls in the collection bear the mark Yanagawa, the name of the village in which the pottery was made. The work, though rare, had but little merit.

*Iyo*. The early pottery of the province is of the greatest rarity. The collection contains one specimen with the date of 1790 and bearing the mark Yoshū Matsuyama, the only one I have ever seen. An oven established at Suyehiroyama, in 1867, turned out pieces of rude merit.

*Shimotsuke.* With the exception of the northern provinces of Iwaki, Sado, and Iwashiro, the pottery industry is found in but few places north of Tōkyō. Many ovens have been started only to fail after a short time. With few exceptions the pieces made in this province have nothing to commend them except their rarity. The Kosuna pottery, represented by a cylindrical bottle, was made in the village of Kosuna in 1854. It is, so far as I know, unique.

*Kōzuke.* The few pieces in the collection possess little merit, and seem to have been made as souvenirs of the place.

*Hidachi.* The pottery known as Kairaku, of which there are two examples, was made in 1835, and is extremely rare. Within recent years pottery has been made in the village of Kasana for domestic use.

*Mino.* Pottery has been made in this province from ancient times. A very rare piece in the collection bears the mark Kujiri, and was made in the village of that name in 1752. Within recent years delicate teapots of Banko pottery have been made, bearing the marks Onko and Sekisen.

Case 13. *Suwō, Sado, and Awaji.* In former times a hard pottery was made at Tada, Iwakuni. The oven became extinct in 1770. The pieces were in simple forms with plain glazes, and are very rare. Within recent years other potteries have been established having only a local reputation. In 1832 Kikkō, of Ōsaka, established an oven near Tada. Some of his pieces were made in imitation of yellow Nankin porcelain.

*Sa.b.* The little island of Sado on the northwest coast of Japan constitutes a province, and here pottery has been made for at least one hundred years. Among the few potters the name of Kintaro has more than a local reputation.

*Awaji.* The only famous potter of this province was known as Mimpei. The collection contains three pieces of his own work, one of which is figured in Ninagawa, and these are of extreme rarity. Objects made by the second generation are more usually seen in collections, and even these are by no means common. In the last twenty years an enormous amount of this

pottery has been shipped abroad. It may be recognized by its clear, bright yellow, green, and other glazes.

Case 14. *Buzen, Izumi, Shinano, Iwami, and Suruga.* The typical pottery of this province is known as Agano, the name of the village where it has been made for two hundred years or more. The oven was first built by a Korean potter. No special merit attaches to the more recent work.

*Izumi.* The principal pottery centre of this province is Sakai, where, since 1655, pottery has been made. In the latter half of the eighteenth century the pieces were stamped with the mark Minato, or Minato yaki (baked).

*Shinano.* The pottery of this province is exceedingly rare. Through the special efforts of a native of this place the collection is enriched by the work of a number of potters of this region.

*Iwami.* Little information is available concerning the pottery of this province. The collection contains a few objects in the form of various animals which bear the mark of Nagami.

*Suruga.* The few pieces in the collection were made in the town of Shidzuhata, and have no special merit.

Case 15. *Kii and Iga.* The pottery of this province is widely known abroad by its rich blue and purple glazes. The early work bearing the written or impressed mark "Kairaku" has considerable merit. Pottery known as Meppotani is represented in the collection by many different forms and glazes, though it is rare.

*Iga.* The pottery of this province is very characteristic. It is rustic in its simplicity. The rough flower vases, heavy, and even ponderous, jars, and simple glazed bowls are attractive though plain. The Iga clay is not unlike that of Shigaraki, Ōmi (Case 7), having a less reddish tinge, however. Despite the rough appearance of most of the pottery, a few pieces in the collection are worthy of notice. The glazes of some of the tea-jars are rich in yellow and brown tints. The little box with the cicada on the cover is a remarkable piece of modelling; the little round vessel in the form of a pomegranate, with seeds bursting through a crack, is delicately made.

Case 16. *Tōtōmi and Harima.* The pottery of this province,

up to within recent years, has varied but little from the earliest forms. The pieces are simple, and usually in the form of tea-jars and tea-bowls, and these are very attractive with their quiet autumn-brown glazes and deliciously smooth surfaces. The pottery is rare, and the Museum is fortunate in possessing in this collection many typical examples.

*Harima.* The pottery of this province is most characteristic. The pieces usually have a gray glaze mottled with brown; the objects are small and made in a variety of forms. Little dishes are made in the shape of a sweeping pan, roofing tile, boat, shell, bat, etc. The collection is exceedingly rich in the number of different potters of this province represented with their signatures.

Case 17. *Izumo* and *Aki*. The recent pottery of this province is most typical. A rich lustrous reddish brown, or flaming red and golden yellow glaze, or a clear pale-yellow glaze, is the characteristic mark of this pottery made within thirty or forty years. The earlier work differs widely from the pottery usually recognized as Izumo. The collection is especially rich in the various ages and types of this pottery.

*Aki.* The pottery of this province has never attained any celebrity among collectors, and it deserves none. In carrying out the attempt to have every potter and province represented in the collection, a number of pieces were secured representing a few potters of this province.

Case 18. *Chikuzen*. The typical pottery of this province, known as Takatori, has a fine clay, rich brown glaze, and delicious over-glaze of varying brown, or even white, running down from the upper part of the piece. The tea-jars are particularly rich, and Mr. John Burroughs, in examining them for the first time, said they reminded him of objects one might pick up in the woods, — an autumn leaf, a nut shell, the inside of which had the same color and texture as these glazes.

Case 19. *Sanuki*. The pottery of this province seems quite unfamiliar to the Japanese; but few allusions to it could be found in native books on the subject. I have seen in various public collections typical Sanuki pottery identified by Japanese ex-

perts as Izumi, Awaji, Kyōto, Suruga, and even Ōhi, Kaga, the shallow green glazed plates made on moulds, being invariably identified as Awaji, or Izumi. Special effort was made to ascertain the history and collect the work of the various potters, and the result is displayed in this case. One of the early ovens was started at Takamatsu by a pupil of Ninsei, and it is further recorded that Ninsei resided in this village for three years. The pottery is known as Inariyama, and dates from 1690.

Case 20. *Tamba*. Good specimens of Tamba pottery are somewhat rare, and therefore an entire case devoted to the pottery of this province will for the first time give the student an idea of its variety and character. Some of the glazes seen on the tea-jars have never been approached by the potters of other provinces. The deep black and peculiar nut-brown glazes, while suggesting those of Takatori, have a depth and richness not possessed by the latter.

Cases 21 to 26. *Owari*. Tōshiro, the "Father of Pottery," settled in Seto, Owari, and from him started a line of potters who have become famous in the annals of Japan. The pottery of this province fills six cases. In Case 21 are arranged the tea-jars of Seto, among which are the original Tōshiro tea-jars, figured in Ninagawa's work, and dating back to the beginning of the thirteenth century. In this case are three bowls, two of which are gifts of Dr. W. S. Bigelow, and the other a gift of Denman W. Ross, Esq. These three bowls were made in China in the thirteenth century, and are introduced to show the models which Tōshiro and his immediate descendants had before them in their difficult work of establishing the potter's art in Japan. In all their efforts they never quite approached the perfection and beauty of the Chinese work.

Case 22 contains pottery known under the general name of Shino, Oribe, etc. The decoration is rough, the glaze white, red, or black, though usually white and coarsely crackled. It possesses a certain attraction despite its archaic appearance.

Case 23. In this case is contained the work of a number of remarkable Seto potters, notably Shunzan, Shuntan, Shunkozan,

Shunki, and other members of the family using the character "Shun" in their names. Pottery bearing the mark "Sobokai" has also great merit.

Case 24. The famous yellow Seto, or Ki Seto, as it is known, is well represented in the collection. The work of Gempin may be accounted of extreme rarity. It dates back to 1614, and was made by a potter of whom the accounts are conflicting. The collection contains a number of genuine specimens of his work.

Case 25. The four upper shelves of this case hold the pottery made in Tokoname. The pieces are usually plain, rough, and made for domestic use, and yet give a fair idea of the simple and artistic tastes of the potters of a little town in Japan. The lower shelves display the pottery of another town named Inuyama. The pieces are usually decorated with bright-colored maple leaves. The lowest shelf holds the work of various potters.

Case 26. In this case among other objects the work of a number of amateur potters and lovers of the tea ceremonies are arranged; notably the tea-jars of Moyemon, Shinbei, Shinyemon, Motozo, Jōhachi, Ichiyemon, Shimpaku, Sōyemon, and others. On one shelf are a number of little yellowish incense boxes with curious figures of men and animals wrought upon their covers, made by Masaki, and running back to 1830. A second generation continued making similar pieces until 1860. The lower shelves in this case contain the products of a number of Nagoya ovens, among which may be mentioned Toyosuke, Sasashima, Hagiyaama, and Fujimi.

Cases 27 to 34. *Yamashiro*. The potter's art of this province centres itself in Kyoto or its immediate environs. Potters who are world-famous had their ovens in this classic city, the capital of the Mikado for a thousand years, the home of court nobles. With the refining influence of poets, scholars, artists, and artisans of great skill, it was but natural that this influence should be reflected in the character of the pottery. The potter's art here found its highest expression, and the names of Kōyetsu, Ninsei,



Kichizayemon, and later Zengoro, Kenzan, Dōhachi, Rokubei, and the principal potters of the Awata district are known throughout the Empire, and some even have a world-wide reputation. From this centre potters at various times in the past have been called to neighboring as well as far-distant provinces, there to start new ovens or influence the work already established. The completeness of the collection of Yamashiro pottery may be judged by a reference to the published catalogue, which presents the names of 187 different potteries with 472 signatures. These are represented by 996 objects, most of which are displayed in the cases.

Case 27 represents the pottery of a district in Kyōto known as Awata. The earliest pieces were not signed. While typical Awata has a yellowish clay and glaze, the earliest forms have a grayish glaze due to the innumerable minute bubbles in the substance. Pottery marked Hōzan is probably the finest example of Awata. The pieces are usually decorated with sprays of flowers or pine. A curious scroll design in colored vitrifiable enamels was made by all the Awata potters in turn.

Case 28 contains pottery made in the Awata district and also in Kiyomizu district, Kyōto. The large double gourd-shaped bottles on the upper shelf are rare pieces. The two fire-bowls marked Yeisen and the rectangular flower-pot marked Rakutō, are exceedingly rare objects.

Case 29 contains the work of Rokubei, a family of Kiyomizu potters. The first generation dates back to 1750, the fourth generation is now at work.

Case 30 presents the work of other Kiyomizu potters, the most famous, of which is Dōhachi. As these various families are arranged by generations, it will readily be seen that in every case a marked deterioration has taken place in the work of the later generations.

Case 31. The upper shelf contains wine bottles of early Kiyomizu. The second shelf represents the work of Mokubei, a potter who attained great celebrity for his success in making imitations of Chinese celadons and porcelains, his work dating



back one hundred years or more. The third shelf contains the work of Kenzan, from the latter half of the seventeenth century to the early half of the eighteenth century. Kenzan has an enduring reputation for his skill as a potter and painter. Kōrin, the famous artist and lacquerer, was an elder brother of Kenzan. The work of Seifu is interesting, as showing the contrast between his early work, which was strictly in accordance with Japanese taste, and his recent essays, which have won the highest recognition from national expositions abroad.

Case 32 contains the work of a family of potters known as Zengoro, celebrated in Japan, and the work of a later generation, known as Yeiraku, famous throughout the world. The collection possesses one example each of the third and sixth generations, and a number of the tenth, eleventh, twelfth, and thirteenth generations. The fame of the family rests on the work of the eleventh generation, Yeiraku. The rarest piece in the whole collection is the bowl marked Sōzen, representing the third generation of the family, dating back to 1610. The pieces marked Sōshiro, Sosaburo, and Yokuro represent the work of the collateral branches of the early generations of the family and are rare. A pottery known as Raku derives its name from a stamp with the character raku (happiness), that was given to the second generation of a family of potters which has continued from 1600 to the present day. I have never seen an example of the work of the first generation. The collection contains bowls made by all the succeeding generations, and these objects are arranged on the fourth and fifth shelves from the top. On the lower shelves in the same case are examples of Raku made by other potters, some of which show considerable merit.

Case 33. In this case may be found the work of the famous Ninsei, who stands foremost in the rank of Japanese potters. He was a painter as well, and the Museum possesses a kakemono signed with his characteristic mark. His work dates back to 1650. Many imitations, of which this collection possesses a number, exist in collections, and some of the early ones show

the work of skilful artists. The collection contains nearly all the originals figured in Ninagawa's work.

Case 34 contains, among other objects, the work of Makudsu Kōzan, before he began making the remarkable pieces which have attracted great attention at foreign expositions, notably those of Chicago and Paris.

The pottery known as Asahi is well represented, from the earliest essays to within thirty years. The pottery marked Rengetsu is interesting as having been made by a woman, who was a poet as well, and who inscribed upon her pieces stanzas of poetry which were probably as simple as the pottery itself. The collection is particularly rich in the work of amateur potters and lovers of the tea ceremony. This in the form of tea-jars is displayed on the narrow steps of the middle shelf.

Case 35. *Musashi*. The potteries of this province are mostly found within the city limits of Tōkyō or near its borders. A glance at this case shows a wide variety of forms, glazes, and decoration. There is no characteristic feature or cachet, so to speak, as is so marked in the pottery of the other provinces. In past times it was customary for the Daimyōs of many of the provinces to live in Yedo for a certain period, and these august personages brought in their retinue potters and artisans of various kinds, with the result that potters from different parts of Japan were assembled in this great city, and one sees as a result diversified types of pottery from widely different regions of the Empire; as examples, the pottery marked Kenzan was made by the Kyōto Kenzan, who came to Yedo and established an oven at Iriya; Rakurakuyen pottery was made by an Owari potter; Korakuyen pottery was made by a potter from Kyōto; Sanrakuyen and Tōsenyen pottery were made by potters from Kii; Kikkō pottery was made by a potter of that name from Ōsaka, and so on. In the collection the pottery of Kenzan and that marked Rakurakuyen show the greatest merit.

Case 36. *Iwaki* and *Rikuzen*. In the province of Iwaki, in the north, the potters were uninfluenced by those of other provinces; the later ones followed the models of the early ones, and

thus is seen a remarkable agreement in the character of clay, glaze, and technique. The common name for much of this pottery is Sōma, and it is usually signed with that name. The bowls are manipulated by hand after throwing on the wheel, and are usually decorated with a tethered horse in relief and eight balls in a circle surrounding a centre ball. These designs represent the crest of the Prince of Sōma.

In 1648 a potter was taken to Kyōto by the Daimyō of the province, and for a time studied with the great Ninsei. On his return he followed the methods of his master, and this influence is shown in the three floral-decorated objects on the middle shelf to the left. On the lower shelf in this case are a few objects which were attributed to the province of Rikuzen by Ninagawa.

Cases 37 and 38. *Satsuma*. The name Satsuma is known the world over from a peculiar cream-colored faience decorated in various colored enamels and gold. An enormous amount of this pottery made for foreign sale has been shipped to this country and Europe, and at the outset much of it was sold as genuine old Satsuma; even reputable dealers, as well as the public, were deceived by it. A few genuine specimens of this floral-decorated Satsuma are arranged on the middle shelf of Case 38. The hexagonal bowl and the bowl to the right of it are absolutely genuine old Satsuma, dating back to the beginning of the nineteenth century. The little square incense burner just above, on the step shelf, is accounted the very earliest decorated Satsuma of this kind. The large incense burner given by Denman W. Ross, Esq., and the square flower-vase just above, are among the early forms of this unique and beautiful pottery. An examination of the two cases, 37 and 38, will give one a fair idea of the many types of pottery made in Satsuma since the Korean potters brought back by Hideyoshi in 1592 first established ovens in the province. The large globular jar on the bottom of Case 38 is supposed to have been made by a Korean potter in the village of Tsuboya in 1600. It is the original specimen figured by Ninagawa, and is, so far as I know, the only object

of the kind in existence. It was used for making home-brewed wine.

Case 37. On the upper shelf is a form of pottery known as Sunkoroku. The decoration is archaic, and the bowl in the collection is unique. The tea-jars on the second shelf are fine examples of the early delicious glazes of Satsuma. The bowl in the middle of this is a rare and valuable piece. The rich brown and blue flecked glazes seen in the double gourd-shaped wine bottles were made only by Satsuma potters. On the lower shelves are specimens of the gray pottery with incised decoration in white, and white pottery with incised decoration in black. The pottery with the glaze resembling shark-skin, and others imitating tortoise-shell in the glaze, are all typical of the Satsuma potters.

The pottery of the provinces of Iwashiro, Bingo, Ugo, Aki, Kawachi, Tajima, Mikawa, Tango, Mimasaka, Kai, Awa, Etchū, Uzen, Echigo, Rikuoka, Shirabeshi, and Inaba are of little interest, and these are not installed in the Gallery cases.

Case 39 contains specimens of doubtful attribution, and Case 40 contains objects belonging to provinces already alluded to, but added after the main collection had been arranged, and the photo-gravure plates of the cases had been made for the extended catalogue. Many of them are rare, and some of them possess signatures of great importance to the collection.

In the Ceramic Room there is a small collection of old Korean pottery in Case 34. A number of these objects and fragments from the ancient capital of Sōng-do are very rare. A small collection of pottery and porcelain, mostly gifts of Dr. W. S. Bigelow, is exhibited in Cases 30 and 31. On the tops of the cases are a few large Japanese vases and jars, some of which were decorated to suit the tastes of our people twenty years ago. Happily our appreciation of true Japanese art has become better informed within recent years, and a corresponding improvement is seen in the pottery now sent to this country from Japan.

In the final arrangement of the main collection many objects

which were essentially duplicates were set aside, and in this way has been formed a duplicate collection which in provinces, potters, and signatures far outnumbers the largest collections of Japanese pottery in Europe, as represented by their published catalogues.

EDWARD S. MORSE,  
*Keeper of Japanese Pottery.*

## REPORT OF THE CURATOR OF THE EGYPTIAN DEPARTMENT

TO THE DIRECTOR OF THE MUSEUM:

*Sir*, — I have the honor to submit the following report upon the newly created Department of Egyptian Art.

My duties as Curator of the department began with a listing of the objects in the collection, grouping them by periods and under their subject-headings. This work, in the end, provided a “ground-plan” of the collection, to be followed in the work of rearrangement, and a basis for determining in what branches it was fullest and adequate; and, on the other hand, to which side our attention must first be directed in the process of filling out and strengthening the subjects insufficiently represented.

With the exception of a comparatively few pieces which have been acquired up to the present time by purchase, the major part of our Egyptian collection has come to the Museum from various benefactors, in the form of donations and bequests. One of the earliest and most important of these was the so-called Way Collection, given by the late C. Granville Way, Esq. This collection is especially rich in several subjects, — particularly in the number and assortment of its amulets and figures of the gods, which are so fairly complete and representative that the needs of that side of our collection demand no further consideration at the present time. It is almost equally strong, too, in its variety of scarabs, bronze figurines, funeral stelae of painted wood, ushabti figures, and objects illustrating private life, — such as sandals (of leather, wood, and basket-work), mirrors, combs, palettes, baskets, and similar objects. The number of the so-called Canopic Jars is unusually large — 47 complete jars and the heads of some

44 more — many of them of limestone, but others of alabaster and of terra cotta.

The Way Collection includes also a large number of other objects, which we may group under the general heading of Funeral Furniture, — painted wooden figures of the servants of the deceased, small vases and kohl pots of alabaster, and other stoneware, funereal cones, sepulchral boxes, painted masks, and a series of 7 mummies and coffins of the New Empire — all of them fine examples of that period.

In accordance with the terms of the gift, these antiquities remain grouped together as a single collection, and separate from the main body of the collection, which has been growing steadily in importance, year by year, owing to acquisitions from other sources.

Of these latter, the greater number, and by far the most important in scientific value, have been acquired from the work of excavation carried on by the Egypt Exploration Fund, and represent its liberal donations to this Museum for a period of eighteen years. They include a large number of bronzes and other objects of the Ptolemaic and Roman periods, from the early years' work of the Fund at Defenneh and Tell Nebesheh; the splendid red granite column with palm-leaf capital, of Ramses II, from Ahnas-el-Medinet, and the Hathor and papyrus capitals, from Bubastis; glazed porcelain tiles from the walls of the so-called Palace of Ramses III at Tell el Yahudiyeh; foundation deposits, including models of agricultural implements, from Dér el Baheri, together with a beautifully modelled head of a statue, in limestone (XVIIIth dynasty), from the same place; the two statuettes in painted limestone, of Nenkheftka and his wife Neferseshemes, — one of the well-known series of portrait groups of this official and his wife, of the Vth dynasty, found at Deshasheh in 1897; while from the work of the following years there came a series of inscribed limestone blocks from tombs of the VIth dynasty at Denderah, and a very representative collection of pottery of the prehistoric period, from the cemeteries at Abadiyeh and Hu. Then of the very greatest importance are the remains which have



come from the work of the Fund during the years 1899-1901 on the royal tombs of the earliest dynasties at Abydos; for they include examples of ivory-carving, fragments of stone bowls worked with ornamental designs in relief, vases of diorite, slate, and other stoneware, — all from the tombs of the first kings of Egypt, — together with objects of such unique historical and artistic value as the gold and sard sceptre of King Khasekhemui (II<sup>d</sup> dynasty), and the little gold-capped vase of white marble — one of a series found in the tomb of the same king.

In the work we now have in hand, of establishing and developing a department of Egyptian art which shall eventually form as complete and sound a working collection as possible, it is difficult to overestimate the importance of having already, as a nucleus upon which to build, so considerable a number of antiquities of such a character — the result of scientific digging, where each object has been found *in situ*, and so, in the majority of cases, can be accurately dated and ascribed to its proper place in relation to other examples.

It is to be expected that a collection acquired, as ours has been, by gifts from various sources, should be more complete in some subjects than in others; and while, as a matter of fact, it does include at least a few examples from nearly every dynasty represented in Egyptian history, yet in many cases these are by no means adequate for illustrating all phases of the art of the period. This is true, for example, in the case of the pottery, where there are a considerable number of the most characteristic forms of the prehistoric period, while the Old Empire is almost unrepresented; a fairly considerable number of examples from the Middle and early New Empire, and then again a gap in the collection down to the Ptolemaic and Roman periods. In contrast to this, if we turn to the sculpture we shall find that although the examples from any single period are few in number, yet there is at least one good example, either of relief-work or sculpture in the round, by means of which we can determine the development of this side of Egyptian art at any period — from the archaic stele of King Zer, of the I<sup>st</sup> dynasty, down to the so-called “Sculptors’ Models” of the Saïte period.

It is my intention, therefore, to endeavor first to fill in the *lacunae* and to strengthen these weaker places, by the collection in Egypt, during the coming year, of as many and as representative examples as possible, — an undertaking which the Trustees of the Museum have rendered easier by the ready response which they have made to the demands of the newly established department. It is a fact well known to those living and working in Egypt that the systematic plundering of the tombs and cemeteries by the natives, which has gone on continuously since the middle of the last century, and the scattering broadcast of the antiquities by the travellers to whom they are sold, has resulted in such a depletion of the antiquities of the country that the time is not far distant when it will be practically an impossibility to hope to add to our collections to any considerable extent; and it is at the present time that such additions must be made, if they are to be made at all. The work of collection which is now being pushed on in Egypt as systematically and completely as possible by representatives of the Berlin Museum, is a movement which we could wish to see followed not only by our own Museum, but by the other larger American museums as well.

ALBERT M. LYTHGOE,

*Curator.*

GIRGA, UPPER EGYPT,

*January 2, 1903.*

# REPORT OF THE KEEPER OF PAINTINGS

TO THE DIRECTOR OF THE MUSEUM :

*Sir*, — I have the honor to submit a report on the Collection of Paintings for the past year.

## SIZE OF THE COLLECTION

The following list gives the numerical strength of the collection under my charge at the end of the year :

### *Oil Paintings and Panel Pictures*

Egyptian (from the Fayoum) . . . . .	3
Byzantine . . . . .	2
Italian (about 40 of these are copies) . . . . .	107
German . . . . .	20
Flemish and Dutch . . . . .	69
Spanish . . . . .	15
Russian . . . . .	4
French . . . . .	31
French (modern) . . . . .	57
British . . . . .	41
American (early) . . . . .	140
American (modern) . . . . .	138
Italian (modern) . . . . .	5
Unknown . . . . .	7
Total . . . . .	<hr/> 639

### *Water-Colors*

Italian (copies of the Raphael Stanze) . . . . .	13
German . . . . .	7
French . . . . .	16

British (of these 52 are the Dowse Collection of copies of the old masters) . . . . .	114
American . . . . .	62
Japanese (by Japanese artists, but in European style) . . . . .	4
Total . . . . .	216

### *Miniatures*

American (with a few others) . . . . .	38
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## GROWTH OF THE COLLECTION

The following pictures have been added during the year :

### (1) *Pictà*. Carlo Crivelli.

The figure of the dead Christ is supported by the Virgin and St. John, who are transported with grief. To the left is Mary Magdalene. Above, a garland of fruit. Signed and dated,

Opus Caroli Crivelli Veneti.

1485.

Panel with semicircular top, 875 mm.  $\times$  535 mm. Formerly in the Panciatichi Collection, Florence. Acquired partly by anonymous gift, partly by purchase.

### (2) Portrait of William Locke, Esq. Sir Thomas Lawrence.

A half-length seated portrait of William Locke, with the head in three-quarters view. He wears a gray coat and white cravat; his right elbow rests on the arm of a chair, with the forearm raised and the hand, which is unfinished, bent.

Canvas, 73 mm.  $\times$  61 mm. Gift of Denman Waldo Ross, in memory of Charles Greely Loring.

### (3) Spanish Infante. F. Roybet.

Head and shoulders of a boy with long hair, looking down and wearing a red cap. Across his shoulders hangs a gold chain.

Canvas sketch, 455 mm.  $\times$  375 mm. Bequest of Miss Ellen Frothingham.

### (4) Justice. Paolo Veronese.

An allegorical picture of Justice, represented as a richly apparelled lady, holding a jewelled sword in her right hand and the scales in her left, moving

to the right and looking backward. Her right foot is raised, and rests on a castellated building, upon which is inscribed IVSTO PENSANS. To the right is a scarlet throne on a dais, beneath a canopy. In the background, a landscape, with small figures. Signed,

S  
P<sup>S</sup> CAL

Canvas, 53 mm.  $\times$  42 mm. Purchased with the Benjamin Pierce Cheney Bequest.

- (5) A series of five studies in gouache of Japanese subjects, by Joseph Lindon Smith.

Statue of Sho-Kwannon.

765 mm.  $\times$  230 mm.

Monju Bosatsu.

760 mm.  $\times$  485 mm.

One of the Deva Kings.

755 mm.  $\times$  655 mm.

Gate at the Temple of Otani, Kioto.

535 mm.  $\times$  380 mm.

Head of Statue of Tamon.

535 mm.  $\times$  380 mm.

- (6) Descent from the Cross. Gaspar Nigro.

Against an architectural background the Virgin supports the dead Christ. On either side are standing saints, three on the left and two on the right. Figures somewhat under life size.

Signed and dated,

Gaspar Nigro Venet

Anno 1515

Venetia

Panel, 2.456 m.  $\times$  1.245 m. Gift of Cornelius Conway Felton.

The following eight paintings were received from the George Washington Wales bequest:

- (7) Madonna and Child. Florentine School.

The Madonna is kneeling, adoring the Child, who lies on the ground. Above are two angels. To the left a landscape.

Panel with semicircular top, 86 mm.  $\times$  48 mm.

- (8) Madonna and Child. Sieneese School.

The Madonna is enthroned, holding the Child. On either side are two saints.

Panel with oval top, 76 mm.  $\times$  47 mm.

(9) Madonna and Child. Sieneſe School.

The Madonna is ſeated, holding the Child. A ſaint ſtands on either ſide.

Panel, 80 mm.  $\times$  50 mm.

(10) Madonna and Child.

Half-length figure of the Madonna holding the Child.

Panel, 49 mm.  $\times$  37 mm.

(11) Madonna and Child.

The Madonna holds the Child enthroned beneath a canopy. Two ſaints ſtand on either ſide.

Panel, 42 mm.  $\times$  29 mm.

(12) Madonna and Child. Florentine School.

The Madonna holds the Child. An angel ſtands on either ſide.

Circular canvas, transferred from panel. Diameter, 92 mm.

(13) Holy Family.

The Virgin kneels, adoring the Child, who lies on the ground. On the left is St. Joſeph, on the right the infant St. John.

Circular canvas, transferred from panel. Diameter, 101 mm.

(14) Ceres. William Page.

Half-length figure of ſeated woman raiſing a bunch of grapes in the right hand.

Canvas, 74 mm.  $\times$  62 mm.

## EXHIBITION

The collection of pictures formed by the late Mrs. S. D. Warren was lent to the Muſeum by the representatives of that lady's eſtate, and was arranged in the Fifth Gallery and in part of the Water-Color Room. The exhibition laſted from April to September, and was a point of attraction to ſummer viſitors to Boſton.

## ARRANGEMENT OF THE PAINTINGS

The paintings in the galleries were rearranged after the removal of the Warren Collection: the examples of the early and claſſical maſters were confined to the Firſt Gallery, the early

American School to the Second Gallery, while the modern paintings were hung in the other three galleries. Advantage was taken of the opportunity to rehang the water-colors in the Water-Color Room.

#### LIGHTING OF THE GALLERIES

It has proved desirable to remove the prismatic glass outside the window in the Third Gallery, and the question of improving the lighting of the First Gallery is now under consideration.

#### CARE OF THE PAINTINGS

My attention has been directed to the state of the paintings and conditions favorable to their care. In the course of this work, the varnish was removed from a painting belonging to the Francis Brooks Estate, "Danaë and the Shower of Gold," and it was found that the original composition was in a brilliant state of preservation beneath. The opinion of the late Mr. Brooks was confirmed that the picture is an original by Rembrandt, for it bears not only the characteristics of his later style of painting, but also the signature of the artist, and the date, 1652.

Many other paintings are engaging my attention to insure the safety of their surfaces, and their freedom from repainting, dirt, and ill-chosen varnishes.

J. B. POTTER,  
*Keeper of Paintings,*  
per M. S. P.



## REPORT ON THE COLLECTION OF TEXTILES

TO THE DIRECTOR OF THE MUSEUM :

*Sir*,— I have the honor to submit the following report on the Collection of Textiles for the year just ended.

The Collection of Textiles contains 5303 pieces, varying in size from a wall tapestry fourteen by nineteen feet to a scrap of lace a few inches in length, and ranging in age from the beautiful, fine linens of the fifth Egyptian dynasty to the intricate productions of the Jacquard loom of the nineteenth century.

Perhaps the group of most general interest is that of the Coptic fabrics, of which there are over 550 pieces. These date from the early centuries of the Christian era, — the oldest specimens showing classical influence in the graceful ornamentation in “purple and fine linen,” while those of a later period have Byzantine form, with many colors and much curious representation of men and things. The largest of these Egyptian textiles is an himation ten feet by seven, and the smallest a mere fragment of silk.

Similar to the Coptic in many characteristics are the Peruvian specimens, 58 in number. Like the former, they are grave-clothes from mummies, and among them are many varieties of weaving. They are of pre-Columbian origin, save one of a later date, — a large blanket, showing the influence of European contact. A recent gift to the Museum is a work-basket, from the grave of a Peruvian woman, containing more than two hundred and fifty spindles or shuttles, some of which are wound with the vicuña wool like that which makes the patterns in these fabrics.

Of great interest to the designer are the brocades and damasks, numbering over 1600. These include specimens of Italian, French, Spanish, Portuguese, Persian, Chinese, and Japanese silks, the greater proportion of them being Italian of the fifteenth to the eighteenth centuries inclusive. Next in numbers rank the Japanese, and this group is supplemented by over 70 sample-books and more than 300 samples not included in the general estimate of brocades given above.

With these may be mentioned the velvets, of which there are nearly 400,—the Italian still holding the first place in regard to numbers, and a high place in design, but not so high certainly as the 35 examples of Persian art, which surpass those of other nationalities in richness and sumptuousness of color and texture.

There are between 30 and 40 pieces of Cashmere, the most important of which is a small prayer-rug of purely Mohammedan type and perfect workmanship.

Among the laces, of which there are over 300 specimens, are some rare antique pieces of exceptional pattern and extreme fineness, both needle-point and bobbin, and examples from many different countries and of nearly every variety. More than one-sixth of the laces are of silver or gold thread, and these, with 80 pieces of silver and gold gimp, form a little group by themselves, showing the gorgeous trimmings of the past generations.

Two hundred and fifty samples of embroidery illustrate almost every known stitch, and represent several centuries of the art of needlework in both Oriental and European countries.

Not included in any of the above groups, yet easily listed as embroideries, brocades, or velvets, are many church hangings and vestments, including copes, stoles, maniples, chasubles, etc., which, with chalice-veils and virgin-dresses, make a total of 100.

As regards costumes, there are over 350 pieces or parts of costumes, including Japanese and Chinese robes; Persian coats; scarfs, sashes, and shawls; head-dresses of various nations; 50 or 60 pairs of shoes; a complete Laplander suit; a court suit of the early nineteenth century; models of Greek dresses, and many other interesting articles of apparel. Over 140 of these

are a gift from one family, showing the dress of the late eighteenth and nineteenth centuries, and including hats, shoes, baby-caps, and men's shirts, as well as gowns, capes and other articles both for man and woman. For those interested in the fashions of the same period there is also a collection of samples, — 130 of dress-goods, and 200 scraps of ribbon.

The remaining portion of the collection may be classified as miscellaneous, and includes many curious and interesting bits of weaving. It may be summed up as follows: 6 wall tapestries (one of them Chinese), and more than 20 fragments of the same; 3 Persian rugs; 3 khilims; 13 bed-covers; 10 pieces Abruzzi weaving; 226 pieces printed cotton (74 of them block-printing from India); 344 Japanese tea-jar bags; 50 Indian blankets, Mexican and Navajo; samples of Chinese paper-weaving; Japanese sarongs; lace-tree blankets from the South Sea Islands; Russian homespuns; dolls; specimens of weaving by savages of Africa; and many isolated examples. In this list might be mentioned, also, over 25 pieces of North American Indian bead-work, entered in the Miscellaneous Register, though really coming under the head of textiles.

There is a collection of duplicates, mostly small pieces, numbering 1170. It is hoped eventually to sell this for the benefit of the Textile Collection. In the meantime these duplicate specimens are made useful as loans to the various schools of design in New England, a few at a time being sent out, with proper insurance provided by the particular school in question.

Besides the collection proper and the collection of duplicates, there are nearly 200 loans, including laces, embroideries, costumes, etc. Most of these pieces have already been shown in the galleries.

The collection being too large to be exhibited in its entirety, as only a few hundred specimens can be shown to advantage in the Textile Gallery at one time, the greater part of it is kept in the Textile Store-room, which is accessible to all interested. But in the Textile Gallery and adjoining rooms are hung the five large wall tapestries owned by the Museum, one belonging to the

Athenaeum, and thirteen which are loans. Among the latter the most important is the large Flemish tapestry owned by Mrs. John H. Wright, which was brought from Spain to this country in 1894. This is a magnificent specimen of fifteenth-century work, measuring twenty-seven by fourteen feet, rich in color, and in excellent preservation. In the Textile Gallery are also 3 Persian rugs, 7 specimens of Oriental velvet, a fine piece of Persian brocade, a rare piece of Peruvian weaving, and some smaller fragments of tapestry, all under glass.

Of the 5303 specimens, over 4100, or four-fifths of the entire collection, are mounted on panels, — light wooden frames stretched either with pongee or cotton of a neutral tint, or, when used for laces, with black velvet. These panels are of three sizes, to fit the rotating cases in the gallery, where the exhibition is changed every three or four months. They also fit into locked frames for use in the schoolrooms or other places. When not on exhibition they are arranged in cabinets in the Textile Store-room, where they may easily be examined by visitors with reference to any desired period or country. Large pieces are kept in drawers, protected from dust, dampness, and moths.

The number of accessions for the year ending December 31, 1902, has been 229; 24 being purchases, 48 by bequest, and the rest gifts.

The first and decidedly the most important of the gifts is a Persian rug from Denman W. Ross. It is a Sehna of great beauty. It is of wool, and there are from twenty to twenty-two knots to an inch either way, rendering the surface as soft as finest velvet. The colors are peculiarly soft and harmonious, and the design is the famous Herati, or "fish pattern," with appropriate borders. This has been framed and placed in the gallery. Mr. Ross has also given 2 khilims, or double-faced rugs, of delicate patterns, which are possibly also Sehna's. From him also have been received 11 Navajo blankets; 8 Mexican serapes, and some smaller pieces of the same weaving; 8 Chinese robes of silk tapestry-weaving or embroidery, with 19 fragments of this

same tapestry-weaving; 5 embroidered Japanese robes; 2 Persian abas or coats; 3 pieces of a Spanish bull-fighter's costume; 24 pieces of brocade; 28 pieces of embroidery; 6 pieces of Cashmere; and 12 miscellaneous pieces. It may be well to state here that Mr. Ross has given three-fifths of the entire collection. From his donations, 244 were displayed in the gallery last autumn as a special exhibition.

Mr. Frank Gair Macomber has given 9 fragments of wall tapestries, — three among them dating from the fifteenth century, and two, of Gobelins, were rescued from the burning of that factory at the time of the Commune in 1870.

From Miss Louise M. Nathurst have come 4 bedspreads of early American weaving.

Other donations have been 2 military dress-coats, with waistcoats and a sword of the eighteenth century, from Mrs. Frank Moore; 2 dolls, dressed in costumes of about 1840, from an anonymous donor; and a silk coat of about 1800, from Dr. Samuel A. Green.

By bequest of Mrs. George W. Wales, the Museum received 16 pieces of lace, supplementing the collection she had given to the Museum during her lifetime, and 1 Cashmere shawl.

The Museum has purchased 20 Chinese robes of tapestry-weaving and embroidery, 1 Chinese embroidered hanging, and 3 pieces of Indian embroidery.

There have also been 20 additions to the list of loans, the most important being 11 pieces of Oriental velvet-brocade, belonging to Mr. Theodore M. Davis, of Newport, Rhode Island.

JENNY BROOKS,  
*Assistant in Charge.*

## REPORT ON THE COLLECTION OF PHOTOGRAPHS AND DRAWINGS

TO THE DIRECTOR OF THE MUSEUM :

*Sir*, — I have the honor to submit the following report on the Collection of Photographs and Drawings for the year just ended.

By actual count, the collection of photographs numbers 17,384 ; this does not include the bequest of General Charles G. Loring, however, the extent of which is at present indeterminable. Of the above number 321 are the property of the Boston Athenaeum, and 1098 are duplicates, about one-third of which are of little or no value.

The total number of drawings in the collection is 1047 ; of these 970 are by artists of various schools, 36 are copies, and 41 tracings. There are also 3 sketch-books, 127 Chinese paintings on rice-paper, skeleton-leaves and mica, and 6 sheets of silhouette cuttings.

Among the accessions during the year is the generous gift of Mrs. Charles C. Smith, in March, of 32 photographs relating to the excavations at Assos, 317 of French sculpture and architecture, and 809 illustrative of Italian art. Another donation is of two photographs of Aphrodite by Praxiteles, from the cast in the Museum, — the gift of Messrs. Bates and Guild. The purchases consist of 61 Braun photographs of paintings by Velasquez, and photographs of 60 portraits by Trumbull, owned by Yale University, the latter bought from the income of the Benjamin Pierce Cheney Fund, which, since July, 1900, has been devoted to the enrichment of this collection.

During the year, 1208 photographs have been mounted and 5170 catalogued. In the summer the entire collection was

arranged alphabetically, as far as possible, and over 800 guide-cards were labelled and inserted in the cases. The mounts were also trimmed to uniform sizes, and the titles of the photographs rewritten.

Since the question of classification is one under general discussion at the present time, a brief explanation of the card-catalogue system employed may not be out of place. The collection is catalogued three times, the cards describing the photographs being arranged in the first catalogue according to the artists represented, in the second according to the objects photographed, and in the third according to the places where the objects may be found. The subdivisions of each catalogue are indicated by guide-titles, each of which is a subdivision of the first title. The guide-titles are arranged alphabetically unless a chronological arrangement is plainly preferable, and within the lowest subdivisions the cards are arranged alphabetically by the names of the objects. In the catalogue by artists the principal titles give the names of the artists to whom the objects are attributed, the secondary titles giving the arts of which the objects are specimens. In the catalogue by objects the principal titles give the arts of which the objects are specimens, the secondary titles giving their styles or national types, and the third giving the periods of these styles or types. In the catalogue by places the principal titles give the countries, the secondary the towns, and the third the buildings where the objects may be found.

Students in the School of the Museum have made practical use of the collection. Photographs illustrating styles of architecture, details of sculpture and various forms of design have been in such constant use by the classes in Decoration that nearly 800 subjects have been specially classified with reference to their needs. Illustrations of Egyptian, Greek, and Roman architecture have been much in demand the past few months by instructors within the Museum and without: among the borrowers outside are the Peabody Institute, Salem; the Boston Normal School, and the Girls' High School. Loans of photographs of paintings have been also made to private individuals for use in classes.



The collection is largely composed of miscellaneous photographs, which have been acquired through casual gifts rather than by a systematic process of development; it is therefore quite incomplete, though rich in certain specialties. It contains, for example, 240 photographs of paintings by Rembrandt — chiefly by Braun and Hanfstängl — the gift of Mr. and Mrs. Edward Wheelwright; 66 large photogravures of paintings by the same master — paintings which were exhibited at Amsterdam upon the occasion of the Coronation of Queen Wilhelmina in September–October, 1898, and in London in January–February, 1899; 154 valuable photographs of architectural details from the provinces of Apulia and Calabria, the gift of Mr. Denman W. Ross; 1045 views of architectural subjects in England and France, taken by Ralph D. Cleveland in 1900; 79 photographs from objects in the Imperial Museum at Constantinople, the gift of Hamdy Bey, the Director; and over 100 photographs from drawings and paintings by Millet. This collection from the works of Millet was made by his friend Mr. William P. Babcock, by whom it was bequeathed to the Museum, together with several pictures of the artist, his studio and home, and numerous studies of the peasant life in Barbizon.

Since November a record has been kept of the use of the collection. This shows that during the last month 11 teachers, 15 students, and 17 visitors have consulted it, a private class has met each week in the Photograph Room, and photographs have been lent nine times.

Were the collection strengthened in places where it is now weak, and were it called more prominently to the attention of the public by means of exhibitions, there is reason to think that its use as well as its usefulness would be greatly increased.

HELEN F. PETTES,  
*Assistant in Charge.*

# SUMMARY OF THE COLLECTIONS WHICH ARE NOT REPRESENTED IN THE FOREGOING REPORTS

## CHINESE ART

Porcelains . . . . .	573
Pottery, including 18 tiles . . . . .	36
Objects in glass . . . . .	76
Jades . . . . .	67
Wood carvings . . . . .	21
Ivories . . . . .	36
Carved crystals, including 8 balls . . . . .	12
Objects carved in other minerals, agate, amber, etc. . .	23
Lacquers, including cinnabar, black lacquer inlaid with pearl, etc. . . . .	56
Enamels . . . . .	54
Bronzes . . . . .	75
Fans (7), jewelry (5), and silverware (4) . . . . .	16

Other branches of Chinese art are included in the collections of Textiles and Drawings, and there are also some examples in the Japanese Department.

## CERAMICS

In this summary the specimens recently received by the bequest of Mrs. George W. Wales are not included.

Various French fabrics, old and modern . . . . .	155
" English " " " " . . . . .	276
" German " " " " . . . . .	106
" Dutch " " " " . . . . .	65

Italian Majolica . . . . .	76
” Faience . . . . .	27
” miscellaneous . . . . .	30
Early American pottery (Indian, Mexican, Peruvian, etc.)	384
Modern American pottery (Chelsea, Rookwood, Grueby, Low, Newcomb, etc.) . . . . .	119
Oriental pottery, of various countries and periods, — Siamese 1, Indian 17, Persian 57, Rodian 16, Moor- ish 28, Hispano-Moresque 11, Damascus 1, modern Egyptian 18 . . . . .	149
European pottery, not included under above headings, — Spanish 31, Portuguese 8, Azores 13, Flemish stone- ware 11 . . . . .	63
Miscellaneous or unclassified . . . . .	53

The Chinese and Japanese ceramics are not included in this list.

#### JEWELRY, SILVERWARE, ETC., EXHIBITED IN THE SO-CALLED “COIN ROOM”

Rings, French, Italian, Spanish, Scandinavian, etc. . . .	329
Fans, French, Spanish, and various modern makes . . .	23
Watches (mostly of the seventeenth and eighteenth cen- turies) . . . . .	95
Miscellaneous jewelry, earrings, necklaces, bracelets, etc. (European, Indian, Armenian, Algerian, etc.) . . .	219
Silverware of various periods and countries . . . . .	198
European enamels . . . . .	111

#### MISCELLANEOUS

AMBER. The Buffum Collection (78 ancient, from Pales- trina; 61 Italian and German Renaissance, 21 modern, and 90 specimens of various kinds, not carved) . .	250
ARMS AND ARMOR of various nations, European and Oriental . . . . .	140
BOOKS, illuminated, and manuscripts . . . . .	70

BOOK-COVERS, principally Italian of the sixteenth to eighteenth centuries . . . . .	28
GLASS, of various periods and countries, not included in other reports . . . . .	355
IVORIES, principally old Italian . . . . .	31
LACQUERS, Persian, Indian, and miscellaneous . . . . .	21
LEATHER, stamped, not including examples in regular departments . . . . .	34
METAL-WORK of various schools and periods, unclassified	987
MUSICAL INSTRUMENTS . . . . .	4
SCULPTURES, MODERN . . . . .	27
WOOD-CARVINGS, of various schools and periods, unclassified . . . . .	366

## PURCHASES IN 1902

With the income of the BENJAMIN PIERCE CHENEY Fund :

Sixty-one photographs of paintings by Velasquez.

With the BENJAMIN PIERCE CHENEY Bequest :

An oil painting by Paul Veronese, "Justice."

With the income of the JAMES Fund :

An oil painting by Carlo Crivelli, "Pietà." (Part payment.)

Five water-colors of Japanese subjects by Joseph Lindon Smith.

Twenty-one pieces of Chinese embroidery, including three complete costumes, one of which belonged to the Emperor Kien-Lung 1736-1795.

A portrait of Jefferson, engraved by Wolf.

A portrait of Robert Gilmore, Esq., mezzotint by Sartain.

One volume "Meister-Holzschnitte."

With the income of the OTIS NORCROSS Fund :

An iron candlestick damascened with gold, time of Louis XV.

A book printed in four colors, "Pantheus Voarchadumia, 1530."

Four embroidered Indian garments.

## DONATIONS IN 1902

### A.—TO THE GENERAL COLLECTIONS

#### ANONYMOUS.

A small terra-cotta figure, two Greek vases, and two bronzes. An Egyptian mummied cat. Five plates, early Pennsylvania German slip-decorated and sgraffiato pottery. An Italian printed cotton headress. Two dolls, about 1840. An Aztec pottery spoon. Subscription towards purchase of a painting by Carlo Crivelli, "Pietà."

#### FRANCIS BARTLETT.

A full-size cast of the equestrian statue of Bartolommeo Colleoni.

#### BATES AND GUILD.

Two photographs of our cast of the copy of the Knidian Aphrodite by Praxiteles in the Vatican.

#### MRS. WILLIAM D. BOARDMAN.

A cardinal's ring, engraved with the arms of the Strozzi family of Florence, and set with lapis lazuli, malachite, etc.

#### CHARLES P. BOWDITCH.

Six gold coins, Roman, Byzantine, and Arabic.

#### MRS. ALICE BRADLEE.

Two drawings by Maximilian Luce.

#### HERBERT W. C. BROWNE.

Fifteen pieces of Azores pottery and one of Italian.

#### BEQUEST OF WILLIAM ARNOLD BUFFUM, through Miss Charlotte Wissmann, Executrix.

A collection of objects in amber, to be called the "William Arnold Buffum Collection," as follows :

Tabernacle of the thirteenth century, of Baltic amber, decorated with figures of saints and groups in Sicilian amber, and ivory panels representing Saints, Bishops, the Scourging and Crucifixion of Christ, etc.

BEQUEST OF WILLIAM ARNOLD BUFFUM — *continued.*

Tabernacle of the sixteenth century, in the shape of an altar, made of Baltic amber with carved ivory panels, and surmounted by a figure of the Madonna. Purchased in Prague.

Reliquary of the sixteenth century, purchased in Rome. A rectangular box of Baltic amber, inset with panels of ivory and engraved metal.

Sicilian amber crucifix, supported by a base in the shape of a casket or reliquary. The cross is elaborately carved with scrolls and Cupid's heads. The figure of Christ and the two female figures at either side of the base are of opaque German amber resembling ivory.

Candlestick of the fifteenth century, of carved Sicilian amber, purchased in Palermo.

Altar service, consisting of a salver and two ewers, used in a little church on Lago Maggiore. The salver is decorated with delicately carved ivory medallions representing Christ, the Virgin, the Evangelists, and objects connected with the Crucifixion.

Rosary, of Sicilian amber beads separated at intervals by filigree silver beads and medallions, and ending with a filigree silver cross and pendant on which is represented the Coronation of the Virgin and the Infant Christ.

Checkerboard and checkers, German of the seventeenth century. The board is made of squares of clear and opaque German amber, set alternately in a frame of ivory engraved with figures of men, animals, etc. Under the transparent squares are engraved pieces of metal. The inside is arranged for backgammon, and is decorated in the same manner. There are sixteen checkers, eight transparent and eight opaque.

Chessboard and chessmen, old German. The board is composed of alternate squares of opaque and transparent amber, with metal plates engraved with figures and French mottoes under the transparent squares. Thirty-two chessmen, sixteen of each color.

The Nativity, a sixteenth-century group, of Sicilian amber, mounted with several single figures in a frame.

The Presentation of the Infant Christ in the Temple. German, of opaque Baltic amber, mounted with other carved figures and medallions in a frame.

Necklace, of clear Baltic amber beads and gold pendants. German, about one hundred years old.

Jewel box of the fifteenth century, purchased in Florence. The frame is of ebony set with variously colored amber.

Jewel box, old German, ivory and amber.



BEQUEST OF WILLIAM ARNOLD BUFFUM — *continued.*

Jewel box, of Baltic amber, decorated with oval medallions delicately carved with flowers and scrolls.

Two sets of knives and forks with carved amber handles.

Plaque, of old Sicilian amber; on either side a representation of a Saint.

Plaque, old German, representing the Madonna and Child.

Eleven figures of the Madonna and Saints, in Baltic and Sicilian amber.

Three vase-shaped objects of Sicilian amber.

Five snuff-boxes, of Baltic and Sicilian amber; some finely carved, the others plain.

Five small figures and boxes.

Hair ornament in the shape of a spray of flowers and leaves, Sicilian amber.

Pair of earrings, Sicilian amber.

Clasp for a necklace, amber set in gold.

String of round, polished beads, beautiful specimens of the various colors of Sicilian amber.

Casket, modern German workmanship, made for Mr. Buffum and with his co-operation by Professor F. von Miller, Director of the Academy of Art in Munich. The body of the casket is of ebony, with panels of ivory, overlaid with gilt scrollwork, in which are set fine specimens of Sicilian amber cut in intaglio and cameo after antique gems.

Two sets of jewelry, comprising necklace, brooch and earrings, of fine Sicilian amber set in modern goldwork.

Set of thirty-two chessmen of clear and opaque Baltic amber, made in Vienna, and exhibited at Paris in 1879.

Two cigar-holders, Roumanian and Sicilian amber.

Three pipes, with mouthpieces of Roumanian and Baltic amber.

Tray of polished specimens of Sicilian amber, showing colors ranging from lightest yellow to dark red and green.

Nineteen specimens of amber from Sicily, Roumania, the Baltic, Burma, and Nantucket.

Twelve small medallions, carved with birds and mottoes.

## EGYPT EXPLORATION FUND.

One hundred and twenty-seven objects in stone, metal, pottery, ivory, wood, glass, textiles, etc., partly from Abydos and partly from the Fayum; also a number of flint knives; and blue glaze ushabtis for exchange.

CORNELIUS CONWAY FELTON, Santa Barbara, California.

An oil painting by Gaspar Nigro, "Descent from the Cross."

BEQUEST OF MISS ELLEN FROTHINGHAM.

An oil painting by Roybet, "A Spanish Infante."

MRS. GEORGE A. GODDARD.

A Zuñi jar.

DR. SAMUEL A. GREEN.

A silk coat which belonged to Joshua Green.

E. B. HASKELL.

A white marble pedestal.

HENRY L. HIGGINSON.

An apothecary's jar, old Italian majolica, and two pieces of old Italian glass.

MISS HEDWIG J. KOEHLER.

Eleven Japanese stencil-cuttings, in four sets.

FRANK GAIR MACOMBER.

Nine fragments of tapestry, Verdure, Gobelins, etc. Also three skeins of silk and four needles used at the Gobelins factory which was burned in 1870.

MRS. FRANK MOORE.

A coat, commission, and sword which belonged to Major-General Young. A coat and four waistcoats which belonged to Dr. Elnathan Judson.

EDWARD S. MORSE.

Five so-called "bow-stretchers" of bronze.

USAMI MITSUORI, Tottori, Japan.

A small purple lacquer bowl with cover.

MUSÉE DE SAINT-GERMAIN-EN-LAYE.

Two galvanoplastic copies of bronze statuettes of Zeus and Cerunnos (?).

MISS LOUISE M. NATHURST.

Six pieces of Spanish leather of the seventeenth century; four bedspreads, early American.

SERENO D. NICKERSON.

Two modern Italian tables, ebony, inlaid with ivory.

DENMAN W. ROSS.

An oil painting by Sir Thomas Lawrence, "Portrait of William Locke," given in memory of Charles Greely Loring; a carved wooden chest, Spanish or Mexican, end of sixteenth century;

DENMAN W. ROSS — *continued.*

thirty-two pieces of North American Indian beadwork ; four leather sandals ; eight Chinese robes ; five Japanese robes ; three pieces of a Spanish bull-fighter's costume ; two Turkish jackets ; eleven Navajo blankets ; eight Mexican Indian serapes ; two Mexican Indian sashes ; one Sehna rug and two khilim rugs ; six pieces of Cashmere ; twenty-two pieces of embroidery, Turkish, Chinese, Italian, etc. ; nineteen pieces of Chinese tapestry-weaving ; eighteen pieces of brocade, Japanese, Persian, Spanish ; seventeen miscellaneous textiles, Indian, Italian, Persian, Turkish, etc. ; — making in all one hundred and fifty-nine pieces to the Textile Department. Also two pieces of Pueblo pottery.

MRS. CHARLES C. SMITH.

A collection of 1158 photographs, — 317 of French architecture, 809 of Italian painting, sculpture, and architecture, and 32 of investigations at Assos.

BEQUEST OF GEORGE WASHINGTON WALES.

Three hundred and sixty-nine pieces of pottery and porcelain, fifty-nine of which are Oriental, thirty-four are Persian and Rhodian, and the remainder, two hundred and seventy-six pieces, are European. Also eighty-two pieces of glass, principally old Venetian, eight pieces of enamel, and a silver watch.

BEQUEST OF MARIA W. WALES.

Sixteen pieces of lace and a cashmere shawl.

ESTATE OF SUSAN CORNELIA WARREN.

Thirty-seven Egyptian scarabs, one hundred and thirty-one amulets and figures, ten ushabtis, four bronze figures, six pieces of alabaster.

CHARLES H. WHITE, Medical Director U. S. N.

An ancient Peruvian work-basket.

MRS. HIRAM WHITTINGTON.

A marble bust of Harvey D. Parker, by John Perry.

MISS CHARLOTTE WISSMANN, Wiesbaden, Germany.

Twenty-four specimens of ancient jewelry, etc., of amber, sixteen of gold and silver, thirty-seven of bronze, and a string of Phoenician glass beads, all formerly a part of the Buffum Collection. Also ten engraved gems, principally Roman.

## B. — TO THE PRINT DEPARTMENT

ALBERT ANKLAM, Berlin, Germany.

Three bookplates.

ANONYMOUS.

A bound volume of ninety-one engraved views of England and France.

Photographic reproduction of Dürer's Triumphal Arch (3d edition).

Two lithographs.

SAMUEL P. AVERY, New York.

Two hundred and forty-four etchings, etc., by Charles Jacque.

HENRY R. BLANEY.

Etching of an Oriental bronze jar.

DR. IVAN VON BOJNIČIĆ, Agram, Kroatia, Austria.

Two bookplates.

MRS. ALICE BRADLEE.

The "Josiah Bradlee" collection of two hundred and eighty-one prints, especially rich in examples of the early Dutch, German, and Italian schools.

DR. GEORG BURCHARD, Karlsruhe, Germany.

Two bookplates.

DR. GEORG BURCKHARD, Würzburg, Germany.

One bookplate.

FRAU DR. CARL BUSSE, Neustrelitz, Germany.

Two bookplates.

MRS. EDNAH DOW CHENEY.

One hundred and twelve bound copies and two hundred and eight unbound copies, with some additional sheets, of the Catalogue of the Works of John and Seth W. Cheney; together with the copyright on the volume dated January 8, 1891, and expiring twenty-eight years from that date, and renewable for fourteen years by any surviving child of Mr. Koehler's.

THE CLUB OF ODD VOLUMES.

"Triumphs of Early Printing," a paper by the President, James Frothingham Hunnewell.

BEQUEST OF J. H. DANFORTH.

Seventy-three prints of various schools, and three illustrated volumes.

DEUTSCHER GRAVEUR-VEREIN, Berlin, Germany.

One bookplate.

KARL EMICH, GRAF ZU LEININGEN-WESTERBURG, Munich, Bavaria.

Five bookplates.

DR. SAMUEL W. FRENCH, Milwaukee, Wisconsin.

One bookplate and duplicate.

MISS DOROTHY FURMAN, Glen Ridge, New Jersey.

One bookplate.

CHARLES W. GAMBLE, London, England.

Reports of the London County Council School of Photo-Engraving and Lithography for 1898-1901.

WENDELL P. GARRISON, New York.

A pamphlet, "Holbein and John Bewick," a chapter in the History of Wood-engraving.

FREDERICK L. GAY.

Seven photo-mechanical reproductions of mezzotints by P. Pelham.

COMM. JACOPO GELLI, Rodi Fiesso, Switzerland.

Four bookplates.

O. B. GUGLER, Milwaukee, Wisconsin.

Two copies of a portrait engraved on lithographic stone.

RICHARD WALDEN HALE and ROBERT SEVER HALE.

One bookplate.

KUNSTGEWERBLICHE VEREINIGUNG, Krefeld, Germany.

Two bookplates and two duplicates.

EMIL VON LASZOWSKI, Agram, Kroatia, Austria.

Four bookplates and one duplicate.

MISS ALICE W. LONGFELLOW.

Six engravings and one lithograph.

JOHN JOSEPH MAY.

Two etchings by Francesco Londonio, ten plates from the Boydell Shakespeare, and two chromo-lithographs.

PAUL MEYER, Bremen, Germany.

One bookplate.

MISS EDITH ALLEN PHELPS, Columbia, Missouri.

Two bookplates of the Library of the University of Missouri.

MISS LOUISE L. PHELPS, Gloucester, Massachusetts.

One bookplate.

ALEXANDER DE RIGUER, Barcelona, Spain.

Three bookplates.

LOUIS RING, Berlin, Germany.

Two bookplates.

EDMOND DES ROBERT, Nancy, France.

Fifteen bookplates.

LUDWIG SAENG, JR., Darmstadt, Germany.

Two bookplates.

DR. H. SMIDT, Bellevue, Germany.

Eight bookplates.

BEQUEST OF GEORGE W. WALES.

Five volumes, works on engraving and engravers.

C. TH. WEISS, Baden-Baden, Germany.

One bookplate.

HENRY WOLF, New York.

Seven wood-engravings.

#### C. — TO THE LIBRARY

WILLIAM SUMNER APPLETON, JR., Boston.

The Chefs-d'Oeuvre d'Art of the International Exhibition, 1878.

Edited by Edward Strahan. Illustrated folio. Philadelphia, 1878.

Famous Paintings. A collection of 90 photogravures. Proof before

Letter on Imperial Japan Paper. 2 vols. folio. Fred H. Allen.

Boston, 1887.

MESSRS. ARTARIA & Co., Wien.

Giovanni Battista Tiepolo: Eine Studie von Heinrich Modern.

Large 4to. 3 plates and illustrated text. Wien, 1902.

FRANK SHERMAN BENSON, Brooklyn, New York.

Ancient Greek Coins: I., Introduction. II.-IV., Magna-Graecia.

With map and 4 plates. Reprinted from "The American

Journal of Numismatics." 1900.

WILLIAM STURGIS BIGELOW, M.D., Boston.

Complete Art Reference Catalogue, containing over 150,000 subjects,

the gallery where the original is now hung, the names of the artists,

etc. Soule Art Co., Boston, 1902.

WILLIAM STURGIS BIGELOW, M.D. — *continued.*

De Versierende Kunsten in Nederlandsch Oost-Indie. Eenige Hindoemonumenten op Midden-Java. E. A. von Saher. Met 20 lichtdrukken en 54 afbeeldingen tusschen den tekst. Folio. Haarlem, 1900.

The Waddesdon Bequest: Catalogue of the Works of Art bequeathed to the British Museum by Baron Ferdinand Rothschild, 1898. Illustrated 4to. Charles Hercules Read. London, 1902.

BIRMINGHAM MUSEUM AND ART GALLERY, England.

Handbook to the Tangye Collection of Old Wedgwood. Illustrated 8vo. London, 1885.

Catalogue, with descriptive notes, of a Collection of Drawings of Old Birmingham and Warwickshire, 1894. 8vo.

Illustrated Catalogue, with descriptive notes, of the Permanent Collection of Paintings in Oil and Water Colours, the Collection of Statuary, and the Pictures at Aston Hall, 1899. 8vo.

Handbook to the Collection of British Birds in Aston Hall, 1895. 8vo.

Handbook to Aston Hall: historical and descriptive notes, and a Catalogue of the Pictures, with plans and illustrations. 1902. 8vo.

Catalogue, with descriptive notes, of a Permanent Collection of Paintings in Oil and Water Colours, and the Collection of Statuary. 1901.

Illustrated Handbook to the Permanent Collections of Industrial Art Objects. n. d. 8vo.

GLENN BROWN, Washington, District of Columbia.

The American Institute of Architects. Quarterly Bulletin. Vols. I.-III. Washington, D. C., 1900-1902.

BUREAU OF AMERICAN ETHNOLOGY, Washington, District of Columbia.

Eighteenth Annual Report, Part 2. 1896-1897. Washington, D. C., 1899. 8vo.

Nineteenth Annual Report, Parts 1 and 2. 1897-1898. Washington, D. C., 1900. 8vo.

Kathlamet Texts. Franz Boas. Bulletin 26. Washington, D. C., 1901. 8vo.

MRS. EDNAH DOW CHENEY, Boston.

Reminiscences of Ednah Dow Cheney (born Littlehale). Illustrated 8vo. By Mrs. E. D. Cheney. Boston, 1902.

COMMISSIONER OF EDUCATION, Washington, District of Columbia.

Report of the Commissioner for the Year 1899-1900. Vol. 2. Washington, D. C., 1901.



- THE COPLEY SOCIETY OF BOSTON, through Holker Abbott, President.  
 Catalogue of the Caricature Exhibition, April 1st to 12th, 1902.  
 Illustrated Catalogue of a Loan Collection of Portraits and Pictures  
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- CZERNIN GALLERY, VIENNA.  
 Katalog der Graf Czernin'schen Gemälde-Galerie in Wien, 1899.
- EDINBURGH MUSEUM OF SCIENCE AND ART.  
 Guide to the Persian Collection in the Museum, 1896.  
 Guide to the Collections Illustrative of Scottish Geology and Mineral-  
 ogy, Part I. 4th edition. 1902.  
 List of Books, etc., relating to Ornament and Decoration, in the  
 Library of the Museum, 1902.
- FIELD COLUMBIAN MUSEUM, Chicago.  
 Publication 61. Anthropological Series. Vol. III. No. 2. Chicago,  
 1901.  
 Publication 66. Anthropological Series. Vol. III. No. 3. Chicago,  
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- FITZWILLIAM MUSEUM, Cambridge, England.  
 Handbook to the Collection of Antiquities and other Objects ex-  
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 Brief Catalogue of the Pictures in the Museum, 1901. Revised  
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- GLASGOW MUSEUM AND ART GALLERIES.  
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 Catalogue of the "Teacher Bequest of Pictures." 1901.
- F. DUCANE GODMAN, London.  
 The Collection of Oriental and Spanish Pottery and Glass belonging to  
 F. D. Godman. 1865-1900. Folio. 76 plates. London, 1901.
- DR. HUGO GRAF, Direktor. Bavarian National Museum, Munich.  
 Die Funde aus der Fürstengruft zu Lauingen im bayerischen National-  
 museums. Offizielle Ausgabe. München, 1881.  
 Die Sammlung der Musikinstrumente des baierischen Nationalmuseums.  
 Offizielle Ausgabe. München, 1883.  
 Die Sammlung der Spielkarten des baierischen Nationalmuseums.  
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Catalogue, 1902-1903. Cambridge, 1902.

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Vezető a Magyar Nemzeti Museum Képtárában. Budapest, 1901.

Képtárának Leiro Katalogusa. Budapest, 1900. (2 copies.)

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Beschreibender Catalog der Ethnographischen Sammlung Ludwig Biró-s aus Deutsch-Neu-Guinea (Berlinhafen). Mit 23 Tafeln und 20 Textfiguren. 4to. Budapest, 1899.

Beschreibender Catalog der Ethnographischen Sammlung Ludwig Biró-s aus Deutsch-Neu-Guinea (Astrolabe-Bai). Mit 22 Tafeln und 245 Textabbildungen in 73 Figuren. 4to. Budapest, 1901.

Magyarische Typen. Erste Serie: Die Umgebung des Balaton. Mit 24 Tafeln. 4to. Budapest, 1900.

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Guide to the Treasury of the Imperial House of Austria. Illustrated 8vo. Vienna, 1901.

B. JOY JEFFRIES, M.D., Boston.

A Compendious Treatise on Anatomy, adapted to the Arts of Designing, Painting, and Sculpture. Eight folio copperplates. London, 1762. (No author given.) Also in the same cover: Heads representing the various Passions of the Soul as they are expressed in the Human Countenance. Par Le Brun. 20 folio copperplates.

Anatomy Improved and Illustrated. Demonstrated and exemplified from the most celebrated antique statues in Rome. 47 plates. Folio. London, 1767. (No author given.)

KAIS. UND KÖN. KUNSTHISTORISCHES HOF-MUSEUM, Vienna.

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Übersicht der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses. Wien, 1902.

KGL. HISTORISCHES MUSEUM UND KGL. GEWEHR-GALERIE, Dresden.

Führer durch das Königl. historische Museum zu Dresden, 1889. 3d Auflage.

Führer durch die Königl. Gewehr-Galerie zu Dresden, 1900.

## KUNSTGEWERBE-MUSEUM ZU LEIPZIG.

Fachausstellungen für Kunsttöpferei und Bronze-Kleinplastik. Leipzig, 1901.

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## TIROLER LANDES-MUSEUM FERDINANDEUM, Innsbruck.

Katalog der Gemälde-Sammlung des Ferdinandeum zu Innsbruck. Erste illustrierte Ausgabe. 1899.

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## PROF. DR. LICHTWARK, Director. Kunsthalle zu Hamburg.

Die Sammlung von Bildern aus Hamburg. Begründet 1889. Einleitung und beschreibendes Verzeichniss von Alfred Lichtwark. 65 Abbildungen. Hamburg, 1897.

Verzeichniss der Gemälde neuerer Meister. Geschichte und Organisation der Kunsthalle. Von Alfred Lichtwark. Hamburg, 1901.

Meister Francke (1424). Von Alfred Lichtwark. Mit 22 Abbildungen. Hamburg, 1899.

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## HERMANN LINDE, Bridgeport, Connecticut.

Peter Paul Rubens' Masterpiece, "The Feast of Herod." H. Linde. Illustrated 8vo. New York, 1902.

## CHARLES G. LORING, Boston.

Indian Basketry. By George Wharton James. With 300 Illustrations. 8vo. Pasadena, California, 1901.

John Trumbull: A Brief Sketch of his Life, to which is added a Catalogue of his Works. John F. Weir. Illustrated 8vo. New York, 1901.

The Art of Illustration. By Henry Blackburn. Revised to date, together with a chapter on coloured illustration by J. S. Eland. 98 Illustrations. 8vo. Edinburgh, 1901.

Examples of American Domestic Architecture. By John Calvin Stevens and Albert Winslow Cobb. Oblong folio, with illustrations. New York, 1889.

The Making of Pictures: Twelve Short Talks with Young People. By Sarah W. Whitman. 8vo. Boston, 1886.

CHARLES G. LORING — *continued.*

Ironwork : from the Earliest Times to the End of the Mediaeval Period. By J. Starkie Gardner. 8vo. With 57 illustrations. London, 1893.

Ornamental Design for Woven Fabrics. Illustrated Text-book. By C. Stephenson and F. Suddards. 8vo. Philadelphia, 1897.

Elements of Design. By William Rimmer. Book First. 8vo. 36 plates. Boston, 1864.

Handbook of a Collection of Chinese Porcelains loaned by James A. Garland to the Metropolitan Museum of Art, New York. Compiled by John Getz. 8vo. 33 plates. New York, 1895.

Hokusai. By C. J. Holmes. 8vo. With 19 plates. London, 1901.

Daniel Manin. Par Henri Martin. Précédé d'un Souvenir de Manin par Ernest Legouvé. 8vo. Paris, 1859.

Memoir of John Lowell, Junior. Delivered as the Introduction to the Lectures on his Foundation, in the Odeon, 31st December, 1839.

Atti della Provinciale Accademia delle Belle Arti in Ravenna per gli Anni 1886-1889. Compilati dal Cav. Romolo Conti. 4to. Ravenna, 1890.

American Art Museums. Charles C. Perkins. 8vo. Boston, 1870.

## BEQUEST OF CHARLES G. LORING, Boston.

A Collection of Books relating to Egypt and Egyptology.

## MUSEUM ZU LÜBECK.

Die Sammlung von Gipsabgüssen klassischer Bildwerke in kunstgeschichtlicher Anordnung. Lübeck, n. d.

Die Sammlungen der Gesellschaft zur Beförderung gemeinnütziger Thätigkeit. Begründung und Entwicklung derselben im ersten Jahrhundert ihres Bestehens 1800-1900. Lübeck, n. d.

Einige Silberne Zunftgeräte im Museum Lübeckischer Kunst und Kulturgeschichte. Mit 4 Tafeln. Lübeck, 1900.

Die Werke Lübeckischer in der Gemäldesammlung des Museums zu Lübeck. Lübeck, 1900.

Führer durch das Museum zu Lübeck. Vierte Auflage. Lübeck, 1901.

## THE ESTATE OF HENRY G. MARQUAND, New York.

Illustrated Catalogue of the Art and Literary Property Collected by the late Henry G. Marquand. Edited by Thomas E. Kirby. New York, 1902.

## F. R. MARTIN, Stockholm.

L'Age du Bronze au Musée de Minoussinsk. Photographies et Texte par F. R. Martin. Folio. 33 plates. Stockholm, 1893.

F. R. MARTIN — *continued.*

Fibulor, och Söljor Från Kertch. Samlade Af F. R. Martin. Illustrated pamphlet. Stockholm, 1894.

Figure Persische Stoffe aus dem Zeitraum, 1550–1650, von F. R. Martin. Large 8vo. 30 illustrations and 10 plates. Stockholm, 1899.

The Persian Lustre Vase in the Imperial Hermitage at St. Petersburg, and some fragments of lustre vases found near Cairo at Fostât. By F. R. Martin. Folio. 5 figures in the text and 5 plates. Stockholm, 1899.

Die Persischen Prachtstoffe im Schlosse Rosenborg in Kopenhagen, von F. R. Martin. Large 4to. 10 illustrations and 9 plates. Stockholm, 1901.

Stickerein aus dem Orient. 18 Tafeln mit Text, von F. R. Martin. Folio. Stockholm, 1899.

Thüren aus Turkestan. 5 Tafeln nebst Text, von F. R. Martin. Folio. Stockholm, 1897.

CHARLES MOORE, Detroit, Michigan.

EDWARD S. MORSE, Salem, Massachusetts.

The Park System of the District of Columbia. Edited by Charles Moore. Washington, D. C., 1902. 8vo.

First Book of Zoölogy. By Edward S. Morse. Illustrated by the author. 12mo. Salem, 1875.

Glimpses of China and Chinese Homes. By Edward S. Morse. Illustrated from sketches in the author's Journal. 8vo. Boston, 1902.

FREDERICK MULLER, Amsterdam, Holland.

Catalogue des Bibliothèques des Châteaux de Heeswijk et de Haren. Sale at Amsterdam, 1903.

Catalogue du Cabinet Important de Tableaux Anciens, &c., réunis par M. Gijsbert de Clerc d'Amsterdam. 1897.

Catalogue de quelques Tableaux très-importants provenant principalement de la succession de Mme. la veuve A. F. Jentink-Farret, de la Haye. Amsterdam, 1897.

Catalogue of various Collections : H. I. A. Raedt van Oldenbarneveldt, L. Hardenberg, & L. Swaab. Amsterdam, 1900.

Catalogue de la Collection Josephus Jitta. Antiquités et Objets d'Art. Amsterdam, 1897.

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MUSÉE SCHONGAUER, Colmar, Alsace.

Catalogue : Salle de la Cheminée. Colmar, 1891.

NATIONAL GALLERY, Budapest.

Catalogue Alfabétique des Gravures anglaises et allemands du Cabinet d'Estampes de la Galerie Nationale a Budapest. 1900.

Catalogue de la Peintures de la Galerie Nationale de Budapest. 1898.

Verzeichniss der Gemälde der National-Gallerie in Budapest, 1897, and six catalogues of the Gallery, 1897 and 1900.

THE NORTH BOHEMIAN INDUSTRIAL MUSEUM, Reichenberg, Austria.

Führer durch die kunstgewerblichen Sammlungen des Nordböhmisches Gewerbe-Museums in Reichenberg. 1893.

Kleiner Führer durch das Nordböhmische Gewerbemuseum in Reichenberg. 1899.

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NOTTINGHAM MUSEUM AND ART GALLERY, England.

Catalogue of the Special Exhibition of Art Bookbindings, 1891.

Catalogue of the Collection of Original Drawings by British Artists, 1750-1860. Nottingham, 1891.

Catalogue of Classical Antiquities from the site of the Temple of Diana. Nemi, Italy, 1891.

Official Guide to the Collections. 5th edition. 1902.

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DR. MANOEL CICERO PEREGRINO DA SILVA, Rio Janeiro.

Catálogo da Exposição, Permanente dos Cimelios da Bibliotheca Nacional. 8vo. 2 parts. Rio de Janeiro, 1885.

Annacs da Bibliotheca Nacional do Rio de Janeiro. Vols. XV.-XXII. 1892-1900. 8vo.

RIJKSMUSEUM, Amsterdam, Holland.

Verslagen omtrent s'Rijks Verzamelingen van Geschiedenis en Kunst, XXIII. 8vo. 1900.

THE SCHOOL OF ARCHITECTURE OF THE UNIVERSITY OF PENNSYLVANIA, Philadelphia.

A Biennial Review. Philadelphia, 1902.

DR. H. W. SINGER, Dresden.

Guide to the Royal Collections of Dresden. Second revised edition.

Translated by Miss C. S. Fox. Dresden, 1902.

SMITHSONIAN INSTITUTION, Washington, District of Columbia.

Annual Report for the Year ending June 30, 1901. Washington, D. C., 1902.

MISS HARRIET S. TOLMAN, Boston.

Catalogue of Photographs of Painting and Sculpture in the Newton Free Library. Newton, Mass., 1902.

PROF. GEORG TREU, Dresden.

Führer durch die königlichen Sammlungen zu Dresden. 6th Auflage. 1902.

MRS. GEORGE W. WALES, Boston.

Les Troyes Livres de L'Art du Potier. Par C. Piccolpassi. Translates de l'Italien en langue Françoise par Claudius Popelyn. Large 4to. 40 plates and 147 figures. Paris, 1860.

Histoire générale de la faïence ancienne, française et étrangère ; considérée dans son Histoire, sa Nature, ses Formes et sa Decoration. 200 planches in couleur retouchées à la main, 1400 Marques et Monogrammes. Par Ris Paquot. 2 vols. folio. Amiens, 1874-1876.

Galerie du Palais Pitti. 4 vols. folio. Louis Bardi, Éditeur. Florence, 1842-1845.

Fac-similes of Scarce and Curious Prints, by the Early Masters of the Italian, German, and Flemish Schools. By William Young Ottley. Large 4to. London, 1828.

BEQUEST OF GEORGE W. WALES, Boston.

Gatherings from Spain. Richard Ford. New edition. 8vo. London, 1851.

Notes of Travel and Study in Italy. Charles Eliot Norton. 8vo. Boston, 1860.

Memoirs of Early Italian Painters, and of the Progress of Painting in Italy, from Cimabue to Bassano. Mrs. Jameson. New edition. 12mo. London, 1859.

Le Cabinet du duc d'Aumont et les Amateurs de son Temps. Documents inédits. Davillier. 4to. Paris, 1870.

Une Vente d'Actrice sous Louis XVI. Mlle. Laguerre, de l'Opéra. 4to. Davillier. Paris, 1870.

Life of John Gibson, Sculptor. Edited by Lady Eastlake. 8vo. London, 1870.

Visits to Japan and China. Robert Fortune. With map and illustrations. 8vo. London, 1863.

A Display of Heraldry. William Newton. 8vo. London, 1846.



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- Voyage de la Grèce. Avec cartes, vues et figures. F. C. H. L. Pouqueville. 6 vols. 8vo. Deuxième édition, revue, corrigée et augmentée. Paris, 1826-1827.
- Mémoires sur la Grèce, avec une Introduction historique. Maxime Raybaud. 2 vols. 8vo. Paris, 1824-1825.
- Modern Egypt and Thebes. With woodcuts and a map. Sir Gardner Wilkinson. 2 vols. 8vo. London, 1843.
- Annals of the Artists of Spain. William Stirling. 3 vols. 8vo. London, 1848.
- L'Antiquaire. Comédie en trois actes (1751). Précédée d'une étude sur les Curieux au Théâtre. Ch. Davillier. 6mo. Paris, 1870.
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- Oeuvres Complètes de Bernard Palissy. Avec des notes et un notice historique par Paul-Antoine Cap. 6mo. Paris, 1844.
- The Ruins and Museums of Rome. Emil Braun. 6mo. Brunswick, 1854.
- History of the Saracens ; comprising the Lives of Mohammed and his Successors. Simon Ockley. 4th edition, revised, improved, and enlarged. 8vo. London, 1847.
- Picturesque Sketches of Greece and Turkey. Aubrey de Vere. 2 vols. 12mo. London, 1850.
- Manuel du Porcelainier Faïencier. Potier de Terre. M. D. Magnier. Orné de 10 planches gravées sur acier. 2 vols. 6mo. Paris, 1864.
- L'Art de Fabriquer la Porcelaine, suivi d'un Vocabulaire des Mots techniques. F. Bastenaire-Daudenart. 2 vols. 12mo. Paris, 1827.
- L'Art de Fabriquer la Faïence, recouverte d'un émail opaque blanc et coloré. F. Bastenaire-Daudenart. 12mo. Paris, 1828.
- Faïences Fines, Faïences Décoratives et Porcelaines Tendres. M. Aimé Girard. Exposition Universelle de 1867 à Paris. 8vo.
- Notice des Fayences Peintes Italiennes, Hispano-Moresques et Françaises et des Terres Cuites Emaillées. Musée de la Renaissance. Alfred Darcel. 8vo. Paris, 1864.
- Documents sur les Fabriques de Faïence de Rouen. Léopold Delisle. 8vo. Rouen, 1865.
- Notice Biographique sur Girolamo della Robbia. Auteur présumé des Poteries dites Henri II, et sur sa famille. H. Delange. 8vo. Paris, 1847.

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- Recherches sur les Anciennes Manufactures de Porcelaine et de Faïence (Alsace et Lorraine). A. Tainturier. Avec 55 monogrammes et gravures. 8vo. Strassbourg, 1868.
- La Fayence. Poëme de P. de Frasnay; suivi de Vasa Faventina. Carmen (1735). Avec une introduction sur l'usage et le Prix des Faïences aux siècles derniers, par Ch. Davillier. 4to. Paris, 1870.
- Note sur les Faïences de Talavera la Reyna et Coup-d'Oeil sur les Musées de Madrid. C. Charles Casati. 8vo. Paris, 1873.
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An embroidered muslin handkerchief, a present from the Emperor Nicholas of Russia, 1836.

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A platter, Chinese porcelain; two carved wooden doors, Japanese; an oil painting by Whistler, "A Street in Old Chelsea;" two pastels by Edgar Degas, "Landscapes."

MRS. S. H. SAVAGE.

A pair of iron stirrups, old Spanish; four wooden figures, two clay figures, five decorated gourds, and three small pieces of pottery, American Indian.

JOSEPH LINDON SMITH.

Ten water-colors and one oil painting of Japanese subjects, painted in Japan in 1901.

MRS. C. C. TABER, Worcester, Massachusetts.

An oil painting by Edward Martin Taber, "Mt. Mansfield in Winter."



WILLIAM C. TODD, Atkinson, New Hampshire.

A silver collar button, Norwegian, and a small wooden cross carved by a Greek monk.

FRANK H. TOMPKINS.

An oil painting by Frank H. Tompkins, "Portrait of the Artist."

EDWARD P. WARREN.

An ancient Etruscan gold ring set with a scarab.

ESTATE OF SUSAN CORNELIA WARREN.

A collection of one hundred and twenty-seven paintings, fourteen of which are water-colors.

DR. WALTER WESSELHOEFT.

Portrait of Nathaniel Hurd, by Copley.

EMILE F. WILLIAMS.

Fourteen gilt and jewelled Chinese bronzes.

YAMANAKA & CO.

Examples of Japanese art: four panels, two Kakemono, three old screens, and five modern, embroidered screens. Of Chinese art: sixty-two porcelains, nine jades, sixty snuff-bottles, and forty-two bronzes, including several large Buddhas.

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Peabody, Frank E.

Peabody, Mrs. Frank E.  
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Peabody, Mrs. S. Endicott  
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Pickering, Henry G.  
Pickman, Dudley L.  
Pickman, Mrs. Dudley L.  
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Pierce, Miss Katharine C.  
Pingree, David  
Pitman, H. A.  
Pond, Handel  
Pope, The Misses  
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Pratt, Laban  
Pratt, Lucius G.  
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Putnam, Miss Sarah G.  
Putnam, William Lowell

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